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Jaclyn Smith is wearing Pink Flamingo. ©1987 Max Factor & Co.

MAX FACTOR

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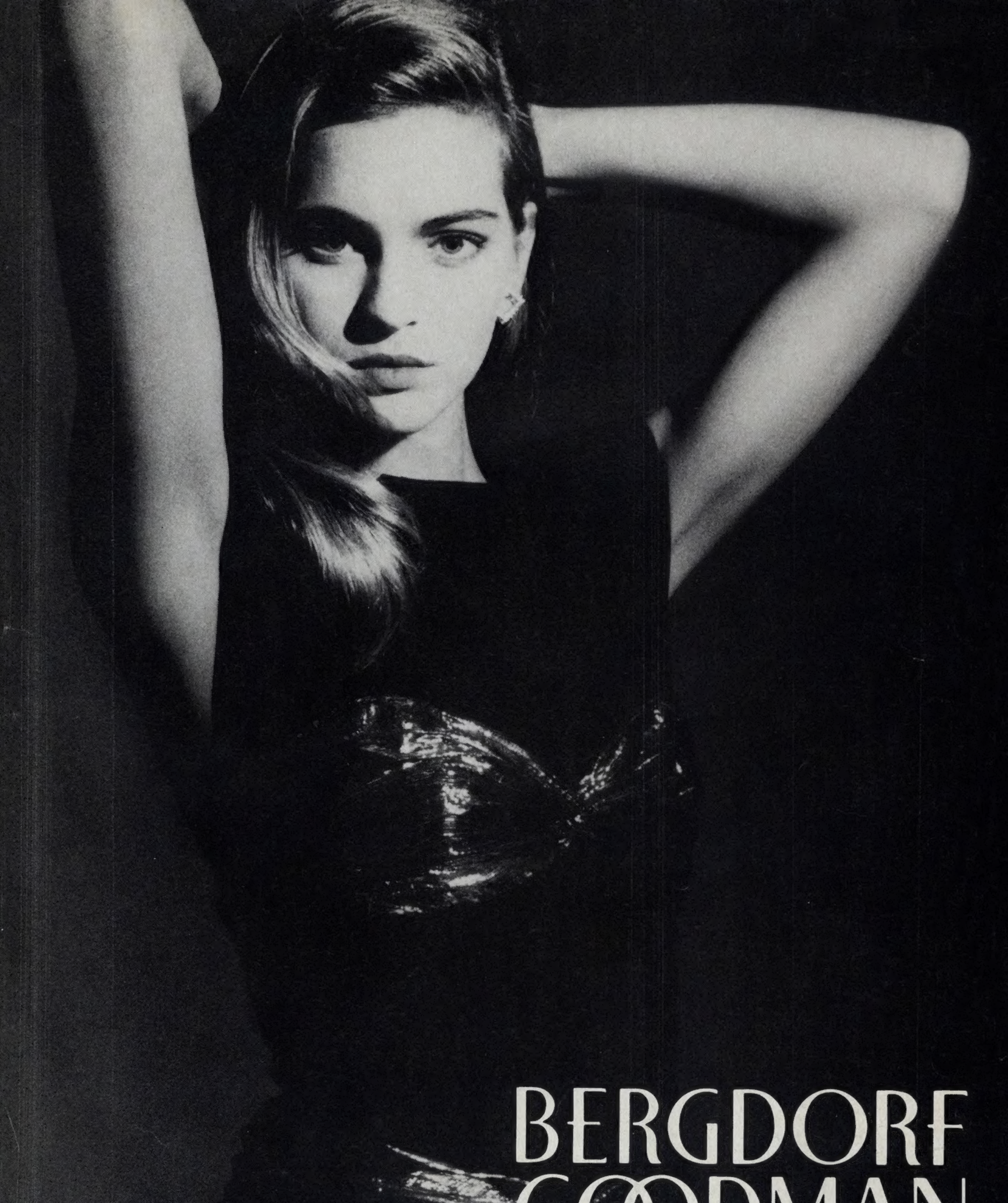
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Vicky Tiel

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Designer Alvin Bell sleeks this turnout with an air of cool sophistication. Just a strong-shouldered, cut-away jacket discreetly lit with tortoise-like buttons. But see how smoothly it curves over the hips. Below, a gentle skirt. From Chairman of the Board for P.S.I. Now in our new Suit Shop that houses handsome accessories too. Come choose at the store where refined taste and fine service are traditions, Altman's.

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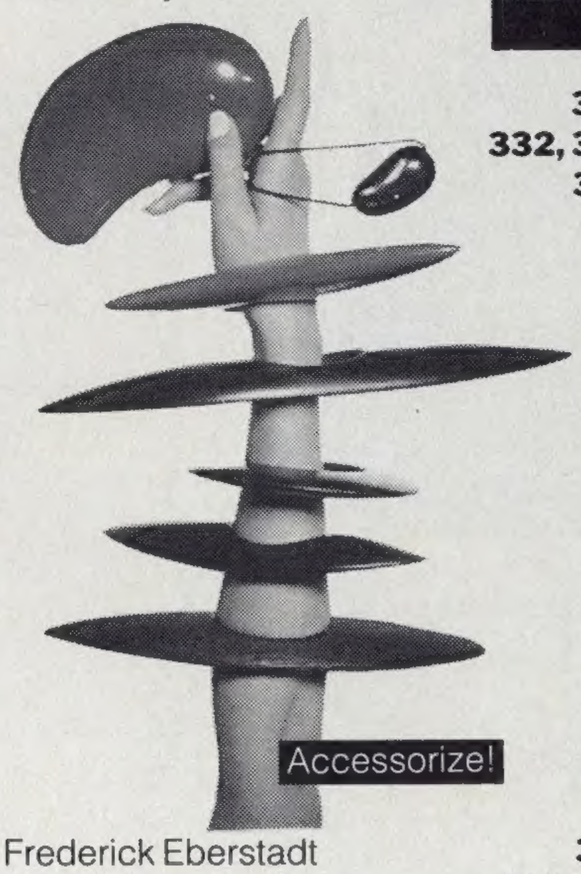
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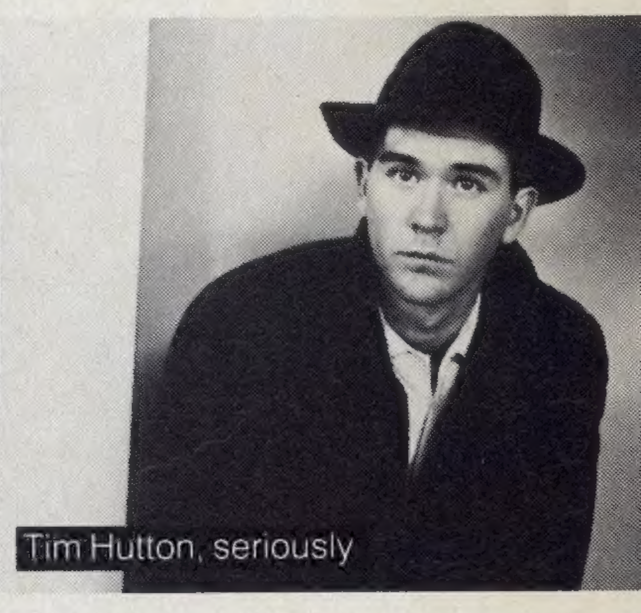
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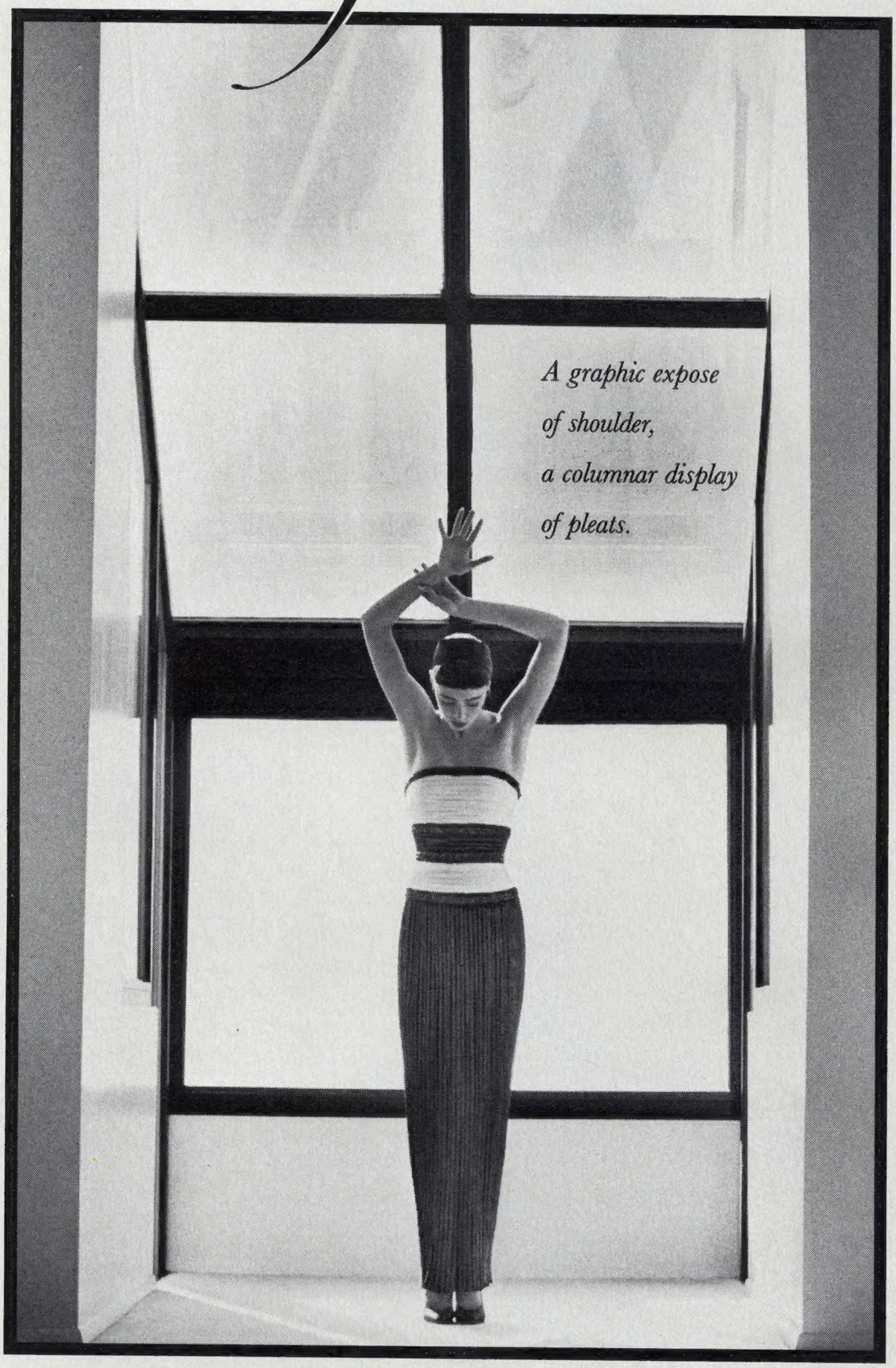

Mary McFadden

The strapless beaded evening gown from the Mary McFadden collection on Boulevard Four, New York. And in Riverside Square and White Flint.

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Photographer: Daniel D'Azoulay. Makeup: Sheila Ingram-Knowles. Hair: Clara Lorenzo at Galleria Novitá.

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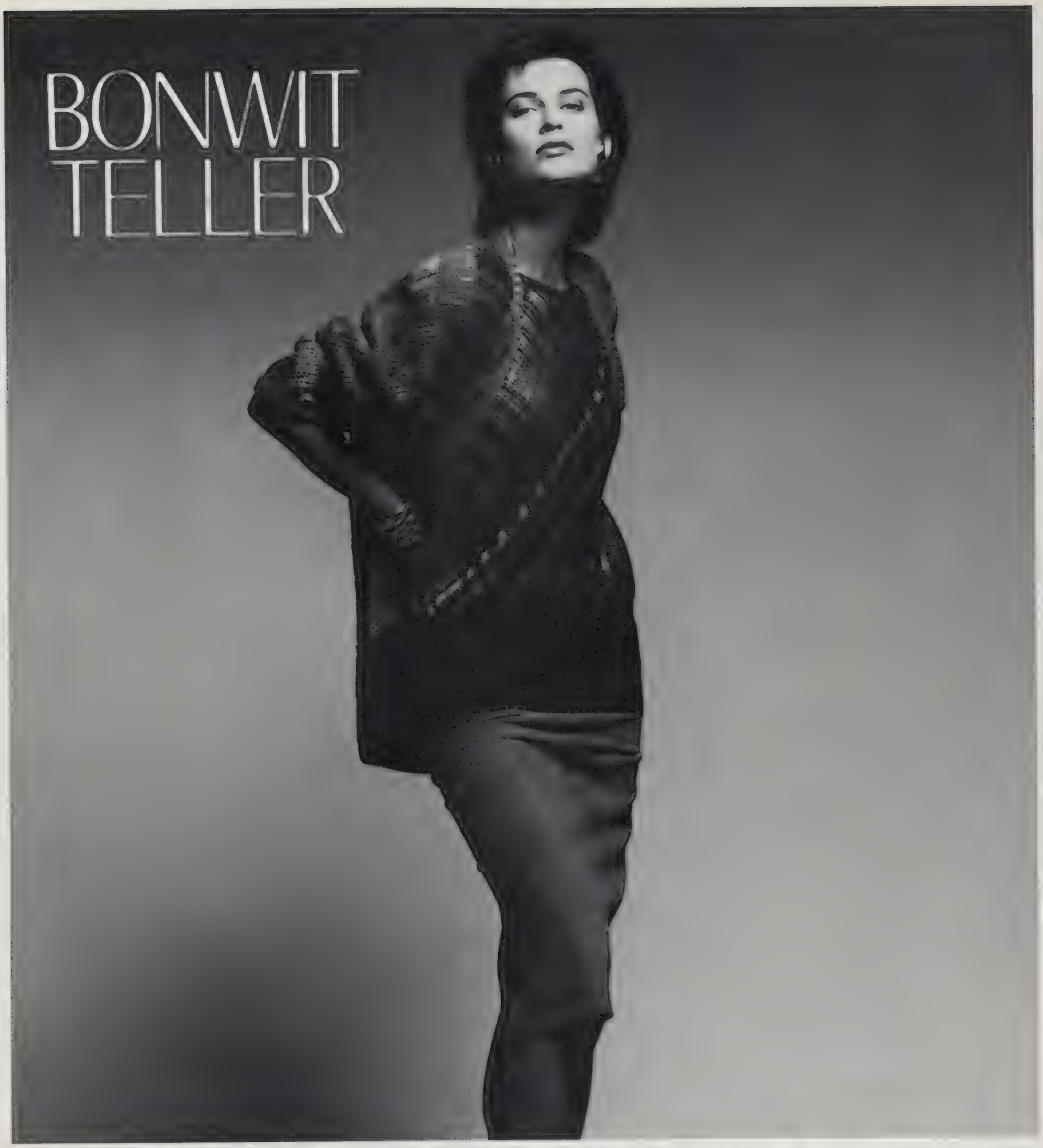
Instant Nail Color in Impatient Violet; Kim, Allegro Apricot; Clare, Wildfire. © 1987 Revlon, Inc.



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NEW YORK • LONDON • PARIS

Fan·Fare du Printemps

A colourful explosion of spring opalescence

LANCÔME
PARIS

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Top: Whiting & Davis, Scarf: Kazuko Oshima at Artwear,
Earrings: Eric Beamon, Fan: Donna Langman.

"Is everything O.K.?" *"Everything's fine."*

"It's just, I want to go back."

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Paris

Guy Laroche

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Paris Guy Laroche

LORD & TAYLOR

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For more than 2400 years, prophets and princesses have travelled to the hills of Tuscany to avail themselves of the legendary restorative powers of Terme di Montecatini. Princess Marcella Borghese has often experienced the rejuvenating effects of this spa. Her fascination with its therapies led her to establish a laboratory there to combine its minerals with the latest advances in scientific skincare. The result is a collection of exquisitely sensate beauty treatments including Crema Saponetta; Tonico Minerale; Fango (featured); Cura di Vita Fluid and Creme; Concentrato di Vita, Cura di Vita and Massaggio per il Corpo; Bagno di Vita, Shampoo Purificante; Ristorative di Vita; Fango for the hair.
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It was only after he left that she came

Tatjana is wearing Tea Silk Lipstick, Creme Silk and Santa Fe Sand Nail Enamel, Sunspiced Tea Blush-On, Tea Silk and Teatime Green Custom Eyes. © 1987 Revlon, Inc.

to her senses.

She blamed it on The Tea Silks.

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for Spring.

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LANCÔME
PARIS

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Amethyst Sapphire Topaz Onyx

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bloomingdale's

graf-ik, unltd. PHOTO ROBIN SAIDMAN

BEAUTY NOW

Skin: stress effects . . .
"barer" color . . . matte—red!—lips

Capturing the look of spring '87, *above* and on our cover, on model Estelle Lefevre: the appeal of barer dressing . . . simple hair . . . neutral makeup, with strong color only on the mouth. Added difference: the "finish" of color blended so that even green eye shadow becomes a new neutral (more news, page 460). Specifics, from Clarion: One Perfect Rose lips, Pistachio/Coffee Bean eyes, Translucent Fair finishing powder. Oscar de la Renta cashmere sweater. Frank Olive hat brim; Robin Krauss for KRT earrings. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. Photograph by Avedon. Details, see last pages.

Skin and stress

Research has yet to provide a clear explanation of *how* stress affects skin, but the fact is that certain skin conditions (acne, eczema, psoriasis, dermatitis) seem to be exacerbated during periods of stress.

Precisely what happens hormonally when a woman is under stress is not known; but it's thought that secretion of adrenal gland hormones is increased, which may, in turn, stimulate oil production in the skin, causing a reaction. Stress-*related* factors —poor sleeping, eating patterns—may also play a role, "as may the fact that a woman is more likely to overmanipulate skin when she's under stress," said Patricia Engasser, M.D., associate clinical professor, dermatology, Stanford University School of Medicine.

How to cope: with rigorous—but not overzealous—attention to skin care, by having regular pro facials (probably most important when you feel as if you have the least time for them), and by paying attention to habits. "Beware of the tendency to scratch or pick at skin when you're under stress," advised Dr. Engasser, "and resist overcleansing blemished skin. Instead, have topical medications on hand to care for sudden breakouts, especially during travel."

If you suspect a pattern of stress-induced skin breakouts, bring it to your physician's attention; if a skin problem is already being treated with medication, a doctor may suggest an adjustment of the dosage during particularly stressful periods.

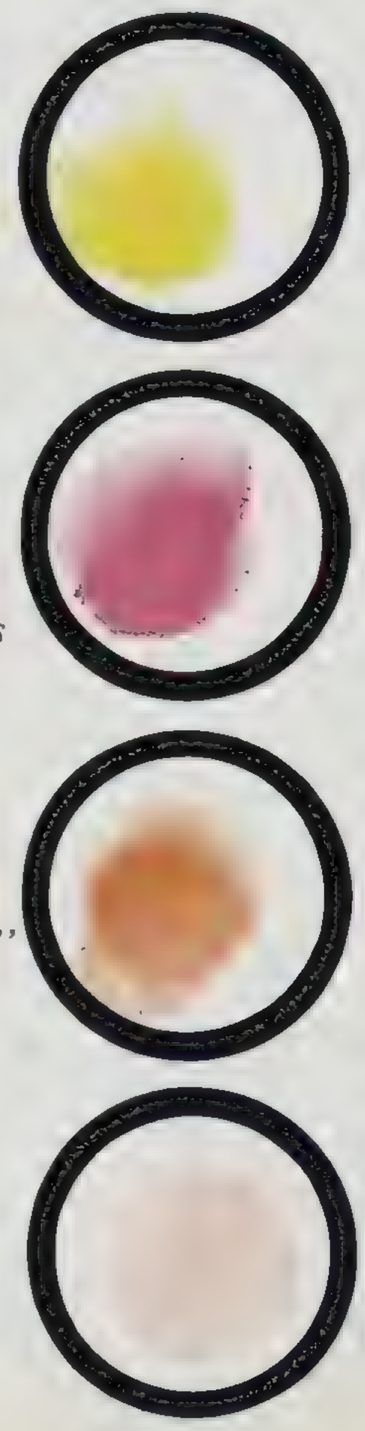
Modern faces

Key words for modern makeup—"light," "subtle," "natural"—reflect not only a change in *how* color is applied, but in makeup formulas. Foundations are sheerer (Korff's lightweight base is a liquid-cream). Cheek colors are airier, applied sparingly (new ways: Clinique's "Nude Glaze" and mousse blushers from Elizabeth Arden). Best "base" for barer eyes: an eye cream (such as Sisley's) or gel (Estée Lauder).

BOB HEIMSTRA

Lip "Lifts"

Even in this season of toned-down makeup, of more neutral colorings, there may be times when you want the lift of a bright color. Where it works best: on lips, "balanced" by a soft, matte finish. New lip glosses in bold shades, from Stagelight, right, from top: "Yellow Fever" "Meltdown Magenta," "Hot Tamale," "Hot To Trot Pink." Another, Paloma Picasso's first (and only) lipstick, "Red, Red," sketched above.



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PHOTOGRAPH: BENOIT MALPHETTES

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reader letters

Stress-free style
Special thanks to author Judith Stern, Sc.D., for her November 1986 article, "Your Diet: Eating and Stress." Until I read this, I did not know that tension could be reduced by controlling eating habits and maintaining exercise and sleep patterns. Now I conscientiously adhere to Ms. Stern's strategies on lowering stress levels.

The tips truly work! No longer do I depend on vitamin and mineral "stress supplements." In fact, I hope to never depend on them again. As Ms. Stern said in her article, these stress formulas can actually add strain to the body rather than reduce it through their potential side effects. I no longer feel the necessity to take stress supplements, as my dreadful feeling of being helplessly pressured has decreased. Since I read Ms. Stern's article, my once stressful life has been transformed into one of peace, satisfaction, and self-respect.

W. Linn
Huntington Beach CA

Money–how essential?
Although I was first put off by the bold lettering of "Money" on the January cover, I was delightfully surprised by the related articles.

I especially admired Ms. Brubach's observation in "Flaunting It"—that she herself, "...solidly middle-class, sitting here in my one-bedroom hovel, wearing a Chanel suit," is not one to criticize conspicuous consumers. (Does she really wear the suit when alone at home?)

However, I wish she had gone one step further in her comparison of the value of work with that of money. She writes, "I was taught that it is work, not money, that gives meaning to our days and shape to our lives." Of course, life is more than money, but is it not also more than work? Isn't *being* more essential than doing and having?

Perhaps the very "backlash" of unfulfilling acquisitions mentioned in Stephen Drucker's "Psyching It Out" will involve not only a reevaluation of money but of work as well.

Elizabeth Brown
Jonesville MI

Real women do eat....
In Mind Health "She Starves to Conquer" (December 1986), Carol Tavris states that Scarlett O'Hara always had a snack before attending parties so as not to appear "unfeminine" when she ate in public.

As anyone who read *Gone With the Wind* would know, Scarlett had to be forced to eat before parties. She felt it was ridiculous and absurd that a "girl with a healthy appetite" was regarded as "unfeminine." All of Scarlett's life she was an outcast for behavior that wouldn't raise an eyebrow today: marrying three times, running two successful businesses (a mill and a general store), and basically doing what she wanted, regardless of what people thought.

I enjoy being a "feminine" woman *and* eating, and I find it hard to believe that some women consider eating like birds to be one of their most alluring qualities. It seems that if Scarlett O'Hara had been real, she would have been way ahead of her time...and ours.

Erica Wilson
Van Nuys CA

One woman's sport
William Rayner has captured the vitality of a woman whose immeasurable enthusiasm for life is downright dizzying ("Riding High," January). With her family's history of persistence and success, I almost believe that Josephine Abercrombie will "bring integrity back to the sport" of boxing.

A sixty-year-old, Chanel-clad fireball providing a safe haven for a bunch of aspiring brawlers is the stuff of made-for-TV movies. But her spirit in all her other endeavors—the family business, horse racing, charity and university work—keeps me from laughing off the scheme completely.... She's got the resources, the determination, and the brains... after all, she did have the smarts to come back home to Texas!

Theodora Palmer
Austin TX

Grateful to Vogue
I'm writing to thank you for the article "Skin and Sun" by Laura Flynn McCarthy in the October 1986 issue. As a result of this article, I still have the left side of my face, my left eye, and the left side of my nose.

You see, I had a small mole in the corner of my eye. It had been there for several years. Foolishly, I thought it would go away.

I was raised in Arizona, and every summer I would bask away for hours in the sun. Having dark, oily skin, of course, I didn't fit the profile for skin cancer.

However, it wasn't until I read your article on basal cell carcinoma that I finally did something about it. Every symptom described for basal cell carcinoma I had experienced with this mole.

Needless to say, it frightened me enough to make an appointment. I had four opinions and am now recovering from plastic surgery. The "mole" turned out to be a carcinoma the size of a nugget. My surgeon advised me that had I waited it could have gone into the tear duct of my left eye and down the side of my nose, disfiguring my face....

I might also add that I am a flight attendant for a major airline. My career would have ended had it not been for that fateful day I read your magazine.

Judee Schuster
Scottsdale AZ

Spring forward?
I am a "baby boomer." We are the career women who need interesting fashion to enhance the power and dignity that we have worked so hard for. As children of the 'sixties, we have already done the long straight hair, the no-makeup look, the short flouncy skirts, the empire waists. If the January issue is an accurate forecast of what will be available in the stores this spring, my disappointment will show in my purchases.

Karen Barr
Dallas TX

Fashion blind
I was amused to see the feature entitled "Working Hair" in the January 1987 "Hair Now." Are we to infer from the photographs that two of every three women in the work force today use only one eye on the job?

Irene S. Landaw, M.D.
New Hyde Park NY

Emotions—natural safety valves?
I was delighted by Carol Tavris' piece in Mind Health entitled "Why Emotions Defy Control" (January 1987).

Thanks to articles like this one, many people are taking a healthy new look at the display of emotions. The ability to allow emotions to function as the safety valves intended by nature to avoid extended periods of grief or depression is being reevaluated as a sign of strength rather than weakness. While joy and anger are more socially acceptable than sadness and fear, the confrontation of emotion has proven to be more beneficial than its denial. With more women working side by side with men in high-pressure, "intellectually demanding" work, perhaps we can continue to learn from each other to combine stoicism with emotionalism and get on with the job.

Alexandra Robinson
St. Paul MN

Going for great skin!
I loved the section in your January 1987 issue entitled "Skin In the Workplace." When so many things in our environment seem out of control (e.g., the thinning of the ozone layer), it was comforting to know that there were simple steps I could take on a day-to-day basis to protect my skin. Wearing a sunscreen, controlling office dust and dirt, and even just frequently washing my hands seem like small efforts to make when the return—healthy skin—is so great. In addition, the stunning Irving Penn photographs proved to be real assets; I simply couldn't turn the page without reading the text that accompanied such dramatic pictures. Thank you, Vogue.

Sylvia Burke
Omaha NE

Correction: *The illustration on "Food in Vogue" in our January issue (page 112) was erroneously credited to Vivienne Flesher. The correct artist's name is Karen Barbour.*

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Christie is wearing September Rose on her lips, Classic Pink on her cheeks, Windswept Violet, Jade & Dewy Pink on her eyes. And Rambling Rose on her nails.

BEAUTY STYLE

What's new in beauty and fitness? Just about everything . . . as you'll be reading here: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

MODEL TALK

To find out what women think about makeup and skin care, the makers of Phisoderm surveyed a group of top Ford models. Surprising results . . .

● The majority believed men preferred a natural look, minimal makeup—this from a group of women who make a living looking glamorous and using lots of makeup.

● Their most important skin-care aid: water—both drinking plenty of it . . . and using it to revitalize, refresh skin.

● Most relied-on products: moisturizers and non-soap cleansers.

● All believed the two contributing factors to good skin are: a balanced diet, plenty of regular, sensible exercise. (The kind of exercise they do? Aerobics, swimming, light jogging.)

● Almost unanimous: exposure to sun must be limited; more than half said they also avoid dry heat.

● At what age did they start wearing makeup? At about fifteen—with parental approval.

● And how did they learn to apply makeup? Different ways (peers, magazines); but all agreed on one thing: *not* from their mothers.

"DOUG FAIRBANKS" EYES

If you ever dreamed—even for a second—of having "baby blues," you can, now, even if your eyes are brown. A new colored contact lens (DuraSoft Colors by Wesley-Jessen) was recently approved for corrective or cosmetic use. Unlike current tinted lenses, which only enhance natural color, these new lenses transform the color of even the darkest eyes.

BEAUTY TRENDS

● Next on the agenda for cosmetics companies: "care for kids"—which is exactly what Revlon is calling their new no-tears, baby-scent formulas targeted for infants, toddlers, and children. Along with hair products, there are also basic baby-grooming tools . . . and all products have childproof caps.

● Prescriptives has announced that, beginning May 1, all products sold at their counters will be formulated with a sunscreen of SPF 15 (or higher) to help women minimize their risk of overexposure. The reason: the mounting evidence indicating the dangers of too much sun on skin. Why May? Because that's when women begin committing themselves to sun products.

● The search is on . . . for the new Breck woman—remember her? Just a few of the models/actresses who were chosen in the past: Brooke Shields, Kim Basinger, Cybill Shepherd, Cheryl Tiegs, Jaclyn Smith . . .

SPA UPDATE

● Turns out the Golden Door's loss—in this case, fitness instructor Denise Hornby, who moved from California to NYC—has become photographer Annie Leibovitz's gain. She's been working out, one on one, with Hornby whenever she's not traveling on assignment. The plus: "Exercise used to be three hours out of my day—to get there, change, etc. Now, with a trainer who comes to me, it's my time, my hour, and we vary the routine depending on my needs," says Leibovitz.

● If you want to be sure of a standing (annual or semi-annual) reservation at your spa of choice, Canyon Ranch has one solution: a Life Share membership which allows you to reserve a regular slot.

● New this month on the East Coast: the Doral Saturnia spa, Miami, an American branch of Italy's Terme di Saturnia, and just one more spa opportunity for America's five million annual spa-goers. The spa offers a four-part system incorporating fitness and exercise; nutrition and diet; stress management; and what's being called "healthy personal image." (We'll report in a future issue.)

MVP ATHLETIC NETWORK . . .

is the name of a new sports networking service that helps high school athletes with a desire to compete to find colleges with the best opportunities for them to continue playing sports. Almost five hundred colleges have signed up; and women, especially, are benefiting from the program. Info: 1-800-334-2082; in North Carolina, 1-800-722-5955.

SIGNS OF THE TIMES

● Stress Statistics . . .
A quarter of the people interviewed by a recent Louis Harris poll said they had stress-linked problems; and half of those said such problems restricted their routines.

● One way they're measuring the recession in Dallas: *it now takes only a two or three months' wait rather than eighteen months to become a member of The Aerobics Center.*

● Dance/exercise connection: *Inspiration for latest exercise-clothes designs—not just athletes but dancers, in the return of ballet-inspired leotards in lighter cotton fabrics/blends—from Mikhail Baryshnikov (Bodywear), Gilda Marx.*

For years, cosmetics companies have tried coming up with a "cosmetic" product for hand-washable clothes (a five billion dollar a year business). Nothing ever quite filled the bill—until now. The surprise is, it *isn't* a perfumed detergent, which most entries have been. Instead, following the *un*scented trend in cleansing products, this personal-care detergent is unscented, non-toxic, without phosphates, bleaches, or optical brighteners. Lavant, as it's called (at Bergdorf Goodman, NYC), is the brainchild of Candia Fisher, who talked with textile experts to learn what kinds of cleansers they preferred, and cosmetics marketer Carole Beller. The fiber-friendly cleanser is already a sleeper success. Next on the agenda: Baby Lavant.

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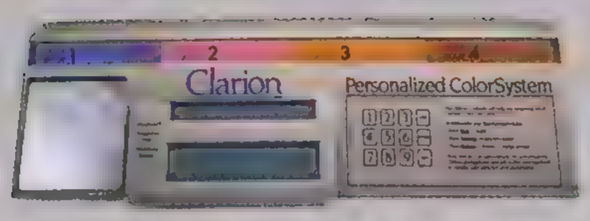

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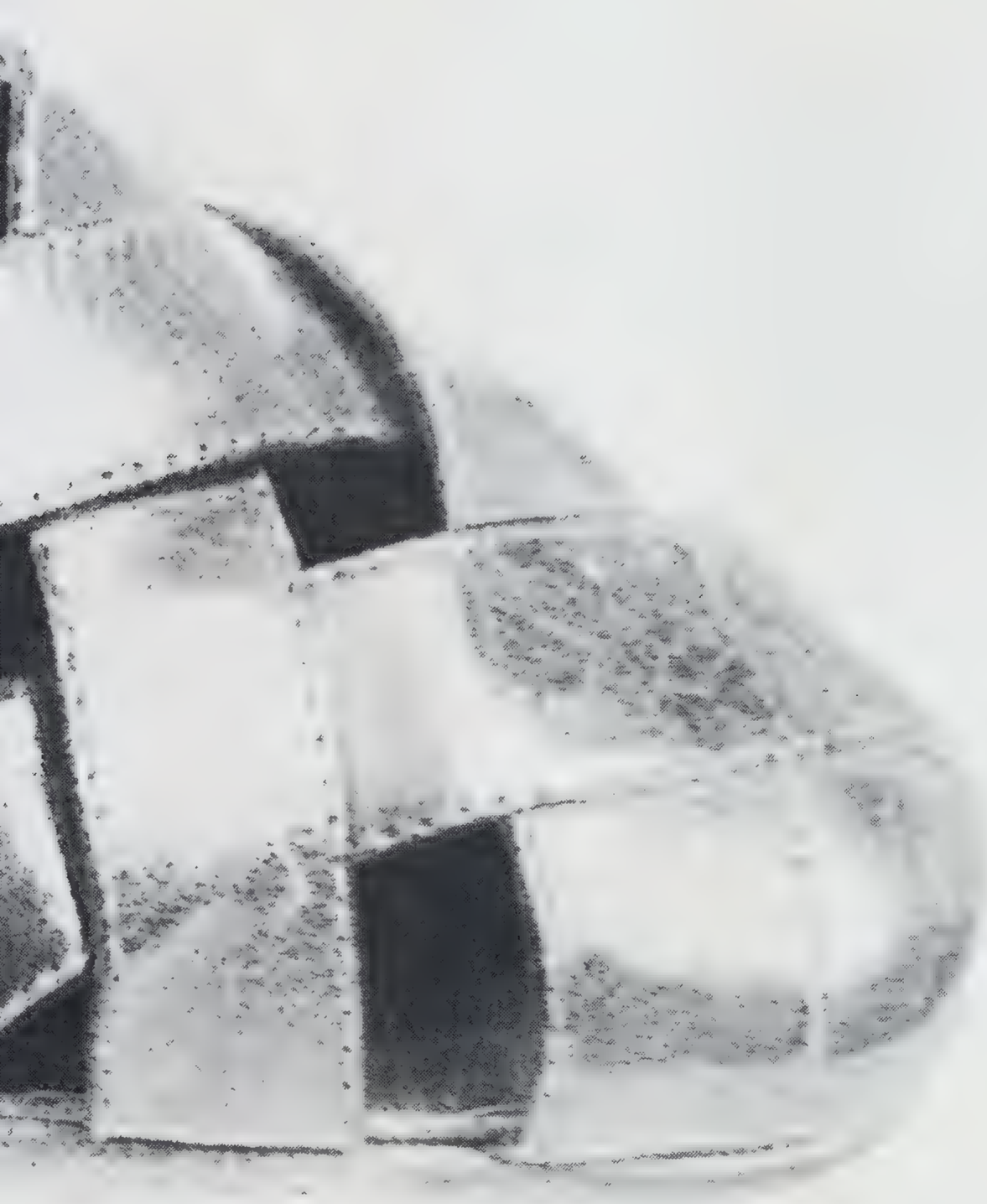

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PEOPLE ARE TALKING ABOUT...

WHAT'S NEW / WHAT'S COMING

movies

Family ties: (counterclockwise from left) Wiest, Kavner, Tucker, Green, Lippin, Mostel, Magerman

RADIO DAYS: WOODY ALLEN PLAYS IT AGAIN

Woody Allen is a man who grew up on radio; he was fascinated with disembodied voices, with words, long before he came to images. That may be why *Radio Days*, his glorious tribute to the programs and songs of his childhood, is a much richer, more resonant film than *The Purple Rose of Cairo*. The madcap high-society movies he spoofed in *Purple Rose* were a stilted illustration of a thesis—the gap between Hollywood illusion and Depression reality—whereas the radio lore with which he makes a similar point in his new film is more vivid and down-to-earth. Indeed, the gap between the terrifying, orotund voice of the "Masked Avenger" and the shrimp of an actor (played by Wallace Shawn) who impersonates him is the comic schism out of which Allen's own persona was born: the comedian as an owlish wimp with absurdly gigantic lusts and ambitions.

Radio—as those who grew up on it never tire of telling the rest of us—called upon the imagination in a way television doesn't and never will, and brought the family and the country together—perhaps for the last time—through the act of listening. It's this sense of a collective spirit that suffuses *Radio Days* and makes us feel as if we, too, were there. In the late 'thirties and early 'forties, a Jewish family in Brooklyn, a farmer and his wife in Boise, the guys at the neighborhood bar might all be listening to the same program: " experts" offering marriage counseling to a distraught couple; a breathless, play-by-play account of the rescue of a little girl who'd fallen into a well; Bill Stern's inspirational sports stories; or the la-di-da couple who, over breakfast, reported on the previous night's club-hopping in Manhattan.

Radio Days is potent and lovely as it evokes the jumbled memories of a boy growing up in Far Rockaway—played by an uncanny incarnation of the young Allen named Seth Green and narrated by Allen himself.

The intersecting stories of the film boast the usual "star" repertory: Mia Farrow as a cigarette girl, very blond and very adorable until screechy Brooklynese tumbles from her mouth; Dianne Wiest, as the boy's aunt who longs to be married but never finds the right man; Diane Keaton in a glamorous cameo as a night-club singer; Julie Kavner, marvelously wise as the mother, the embodiment of that capaciously forgiving feminine spirit that seems to be playing an ever greater part in Allen's own view of life. It's interesting that the movie version of *Brighton Beach Memoirs*, Neil *(Continued on page 92)*

COPPOLA'S WAR STORIES

In *Gardens of Stone*, James Caan and Anjelica Huston find that peacetime, too, can be hell

Gardens of Stone, said the film's producer Michael Levy, is "pro military and anti-war"—just the sort of paradox that would appeal to director Francis Ford Coppola.

Adapted from Nicholas Proffitt's home-front novel, *Gardens of Stone* is set in 1966-67 and centers around The Old Guard, the U.S. Army's ceremonial unit. James Caan plays a career sergeant, returning from two frustrating tours of duty in Vietnam and reassigned to duties at Arlington National Cemetery; Anjelica Huston is his lover, a *Washington Post* reporter and peacenik; and newcomer D.B. Sweeney co-stars as an idealistic young soldier whom the sergeant takes under his wing.

"I was attracted to the emotions connected with Army rituals and traditions," Coppola told an Army publication. "[The novel] depicted the Army as a great family."

The filming, too, was a family affair—four father-son pairs were among the crew; and Peter Masterson, his wife Carlin Glynn, and their daughter Mary Stuart Masterson play a family in the film. But it was not a completely happy experience.

During the shooting of *Apocalypse Now*, Martin Sheen had a heart attack, and Coppola's marriage went temporarily haywire—events that seemed to echo the film's excesses. The somber *Gardens of Stone* created similar echoes when Coppola's son, Gian Carlo, was killed in a Memorial Day boating incident. At the wheel of the boat was his friend Griffin O'Neal, whom the older Coppola had treated like a difficult son. He was tried for manslaughter and was recently acquitted. —TRACY YOUNG

Left: BRIAN HAMILL. Right: TRI-STAR PICTURES

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PEOPLE ARE TALKING ABOUT... movies

(Continued) Simon's play about another Brooklyn Jewish family, reaches out to middle America by casting two blond Anglo-Saxon stars—Blythe Danner and Judith Ivey—as the mother and sister but ends up feeling *less* universal, and is certainly less involving than the uncompromised ethnicity of Allen's vision.

But the real stars of *Radio Days* are the fantasy and music of the era: the daydreams of extraterrestrial villains and Latin lovers that took a cloistered Brooklyn family out of itself and into the world; the songs that sustained hope and romance. Ranging from the cute (*Mairzy Doats*) to the sublime (Cole Porter) to the South American dance music that swept America during the war years, the songs weave in and out of the episodes, reflecting the shifting moods of farce and pathos that have become Allen's trademark, the sad-edged humor of a middle-aged man looking back at his lost innocence.

Although, or because, they're rooted in Allen's particular biography, so many of his memories remind us of our own irrecoverable pasts. The passage in which Wiest and her beau take the young boy to Radio City Music Hall for the first time is one of the most magical scenes ever filmed. It evokes the enchantment of the movie world (more than anything in *The Purple Rose of Cairo*), but also all those "special" outings on which we were taken by parents or grown-ups we loved, when we sensed that life would never be so perfect again.

—MOLLY HASKELL

A COUPLA NICE KIDS

In one of the more irresistible screen pairings of the season, *Blue Velvet*'s Laura Dern and Kyle MacLachlan create a vivid snapshot of youth incarnate—headstrong, idealistic, and ripe for ruin. She has preternaturally rosy cheeks, and dreams of robins who will come to save the world; he has the jutting chin of a Victorian hero, and a barely visible gold earring that signals his attraction to life's shadow side. Finding a severed human ear in a back lot of their dottily retro town of Lumberton leads to a little more than a minor *Boy's Life* adventure, as it turns out, and as the couple uncoils the town's wormy secrets, their innocence is chipped away. But not fatally—never fatally—thanks to the robins.

In *Blue Velvet*, Laura Dern and Kyle MacLachlan are youth incarnate:headstrong, idealistic, and ripe for ruin

Dern, nineteen, was raised in Hollywood: her mother is actress Diane Ladd (*Alice Doesn't Live Here Anymore*); her father, actor Bruce Dern (*Coming Home*). Laura Dern was a late bloomer in terms of her career—her first movie appearance was at seven. Since then, she has won consistent praise for her roles: in *Mask*, as a blind girl who is drawn to the disfigured Eric Stoltz, in *Smooth Talk*, as the California teenager forced to surrender herself to drifter Treat Williams. Next, in *Haunted Summer*, she ventures into a nest of Brit-Lit vipers, playing Claire, stepsister of Shelley (Rupert Everett's up for the role) and lover of Lord Byron (again, Eric Stoltz).

MacLachlan's roots grow more in the direction of Lumberton: a native of Yakima, Washington, he was appearing in *Tartuffe* in Seattle when David Lynch (*Blue Velvet*'s director) called him to play the young hero of *Dune*, a forty-million-dollar clinker. MacLachlan's not ready to talk about the two big roles he's up for, but he is more than willing to talk about Laura Dern. Since the filming of *Blue Velvet*, he and Dern have shared the top floor of a Spanish duplex in West Hollywood. "There's a whole spiritual side of Laura that's awakened me," he says. "I have a tendency to get involved in the material, in a frantic kind of life. She's there as a reminder that there's more."

Dern's assessment of their relationship, on the other hand, is terse and eminently pragmatic: "Kyle keeps my emotions pure so I can utilize them for acting." Clearly, a model Hollywood child.

—DEBORAH MASON

("PATA Movies" continued on page 100)

BONNIE SCHIFFMAN. Hair and makeup: Cynthia K. Cruz.

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SALLY KELLERMAN GETS REAL

"This is my year to be human," is one of the ways Sally Kellerman describes her current ubiquity (three films in the last ten months). After a string of forgettable movies, a new Kellerman flashed out last summer in the surprise hit *Back to School*, proving a powerful comic foil to Rodney Dangerfield; in Blake Edwards' *That's Life* she played, appropriately, a Malibu free spirit. Her newest film, *Someone to Love*, premiering at Cannes in May, is another surprise. An affecting look at loneliness in L.A., written and directed by Hollywood black-sheep filmmaker Henry Jaglom, this low-budget/high-minded work records the last screen performance of the industry's most famous rebel, Orson Welles. "Expansive is the word that comes to mind when I think of him," Kellerman says, "so big—his warmth, his intelligence, his laughter."

—RICHARD ALLEMAN

Her newest film, *Someone To Love*, was Orson Welles's last

ALSO RECOMMENDED

BEYOND THERAPY Robert Altman's movie adaptation of Christopher Durang's Broadway play bristles with bright ideas and failed promises, as characters speaking a medley of French, English, and Restaurantese race around like rats caged in a tower of psychobabel. Altman, an occasionally inspired debunker and balladeer of American pop culture, has never been known for his feathery touch, and the cast of what should have been a whirlwind bisexual, bilingual, bi-everything farce galumphs and lurches like people tied together in a three-legged race.

Although the leads are particularly weak—Jeff Goldblum is too manic, Julie Hagerty too charmlessly fey—as a couple of analysands who meet through a personals column, all is not lost. Tom Conti and Glenda Jackson as the shrinks have some hilarious moments: he's like a particularly insinuating and overebullient Italian waiter; she's a flower-eating homophobe. Best of all is Christopher Guest as Goldblum's rejected boyfriend. Without falling into caricature, he consistently holds his ground while the other actors spin off in ever more meaningless circles.

PLATOON Learning that Oliver Stone actually fought in Vietnam makes his earlier screenplays (*Midnight Express* and *Scarface*) and film (*Salvador*) look more like documentaries than the rather extravagant fictions they seemed at the time. But nothing could have prepared us for the astonishing power of *Platoon*. The film begins slowly and confusingly, in a style appropriate to the messiness of jungle warfare; but gradually, as the men separate themselves by rank, color, class, philosophy, it develops into a psychological action film that both undercuts the simplistic revisionism of *Rambo*, and outdoes it in terms of sheer, gripping, almost unwatchable (but never gratuitous) violence. More dirge than celebration, this is a movie inspired by mud, fear, dope, body bags, and My Lai.

Heading a superb cast are Charlie Sheen as the liberal initiate and, as his good and bad angels, Willem Dafoe and Tom Berenger. *Platoon* makes us understand in the most savagely dramatic terms that this was a war in which we fought not the enemy, but ourselves, both in 'Nam and at home.

—MOLLY HASKELL

JIM VARRIALE. Hair by Odile for Bruno Dessange; makeup by Sophie Levy for Pipino-Buccheri

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PEOPLE ARE TALKING ABOUT... art

TODDLING TOWARD MODERNISM

Pollock fused the recognizable and the abstract in an untitled collage of 1943

A brilliant show tracks a catalytic decade, a cultural transfusion between veteran Europeans and young Americans

The Interpretive Link is a show about the days when the Abstract Expressionists were young men, eking out their existence in cold-water flats. Including 137 works—all of them on paper—the exhibit takes us behind the large-scale paintings that Pollock, Motherwell, Newman, and Rothko did during the 'fifties into the catalytic period of 1938-1948. Subtitled "Abstract Surrealism into Abstract Expressionism," the show, organized by Paul Schimmel at the Newport Harbor Art Museum in California and just now finishing a nationwide tour at the Walker Art Center in Minneapolis (through April 19), tracks an exhilarating decade of esthetic contacts between young Americans and the veteran European Surrealists who spent the war years in the United States.

The show highlights the sheer fun of early Abstract Expressionism—the lark of pulling out a sheet of paper and filling it with the weirdest forms you could possibly think up. The artists combined colored pencil, ink, crayon, pastel, gouache, watercolor, collage. They scratched, scrawled, smeared, washed, and dripped to create wonders of texture and tone. They were obviously mesmerized by the sheer range of graphic possibilities, and they worked as if caught in the clutches of an opium-induced dream.

As Martica Sawin points out in the catalogue, the foreign Surrealists in New York City laid the groundwork for "an unprecedented cultural transfusion." She and the other contributors recreate the meetings in studios, galleries, and clubs, as well as discuss the books and little magazines that brought a new consciousness and sophistication to American art. European figures such as Masson, Miró, and the "pope" of Surrealism, poet André Breton, were already legendary. Their art and ideas represented the high tide of European modernist thought—a strangely fermented brew of Marx, Freud, and post-Cubist abstraction. The Surrealists epitomized the heroism and idealism of the avant-garde: its sacrifice of tradition on the altar of the present, its desperate search for new realities.

If any single idea links the work of the twenty-two artists included, it's the central Surrealist obsession with automatism, which according to Breton was creation "in the absence of any control exercised by reason, exempt from any aesthetic or moral concern." Automatism was letting the mind run free—and that's exactly the effect you get in so many of these works, with their odd transmogrifications of animal into vegetable, landscape into moonscape, human into inhuman, and so on and on. Almost everything in this show exists in some strange middle ground between abstraction and representation.

The Interpretive Link shows us how Surrealism—with its complex relation to Old World myth and history, and its elegance of line—was transformed by Americans into something less formal. As Dore Ashton points out in the catalogue, the American artists wanted "to become psychologically independent," and "were in the habit, among themselves, to refer derisively to Breton in their midst as 'Mr. God.'" According to Sawin, the future Abstract Expressionists "were preoccupied with their new-found gestural freedom." And if you compare the work of a School of Paris master like Masson or Miró with a Pollock or a Gorky, the difference becomes very clear.

Paradoxically, Masson's suavely curving lines and Miró's razor-sharp turns of the pen are products of the very European tradition of the well-made picture that the Surrealists were trying to turn inside out. In Pollock and Gorky—who work at a greater psychological remove from tradition—the lines are messier, more erratic. These American artists weren't in revolt against the past—they were innocents living in the first blush of a new age.

This show offers a pleasing variety and range. There's a wall full of Gorky's delicate confabulations of plant and human forms as well as groups of Hans Hoffmann's gleeful explosions of splish-splash hot-house color, Pollock's bizarre cosmologies, and Rothko's grey-green submarine abstractions. You may feel that these Abstract Expressionists—unknown then, working at odd jobs, inventing bohemia in a country dedicated to the norm—were living out some fantasy of what it's like to be a great artist.

By now so much has been written about the drinking, depressions, car accidents, and deaths that were to come with the next decade that it's a relief to get back to these early years. Some of the work in this show is very slight, some of it's even a little silly; but in everything here you feel a faith in art—a belief that it's heroic to devote yourself to beauty. Much of the work in "The Interpretive Link" has a visionary reach that's missing in what the Abstract Expressionists did later on. This is a brilliant communal Portrait of the Artist as a Young Man. It takes us back to American art's wartime dawn of hope. It is a very romantic — and, occasionally, a rather poignant—exhibition. —JED PERL

("PATA Art" continued on page 114)

Masson's "Blue Nude" (1944) virtually disappears in a haze of pastel color

Top: Collection Marcia S. Weisman, Beverly Hills, California. Bottom: Marisa del Re Gallery, New York

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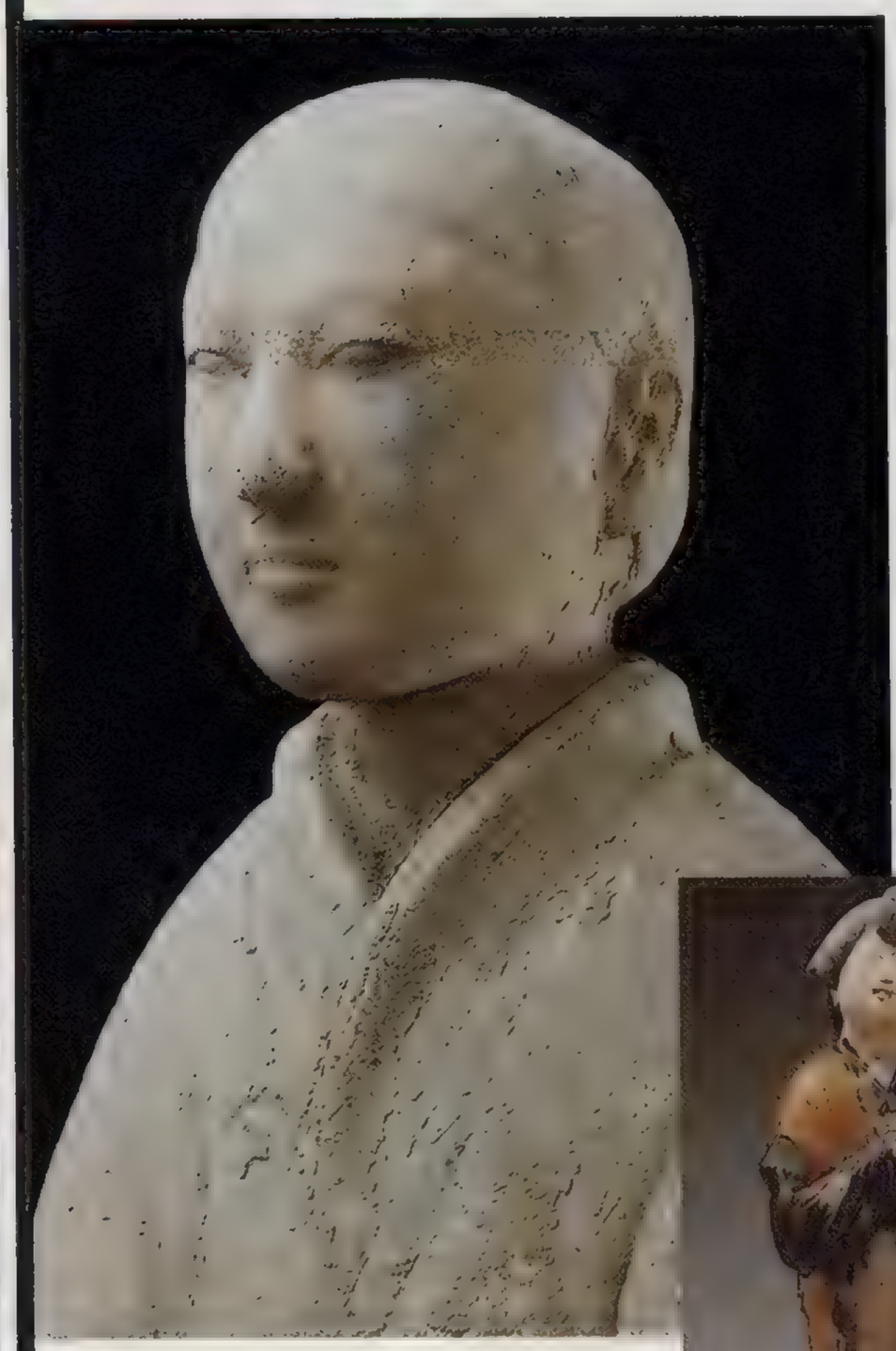
PEOPLE ARE TALKING ABOUT... art



Dynasties of the dead: a graceful Han servant (detail above) from the tomb of a Chinese empress who died in 135 B.C.; right, a more sophisticated figure from a Tang grave site (A.D. 713-757)

FROM ETERNITY TO HERE

In a vainglorious effort to give form to the void of death, the Chinese, like the ancient Egyptians, created tombs of Herculean proportions and startling artistry in which to bury the ruling class. *The Quest for Eternity*, an exhibition from the People's Republic of China, brings to the West, for the first time, the extraordinary ceramic sculptures—warriors, court ladies, servants, entertainers, animals—that were manufactured by the tens of thousands to protect the spirits of the dead. The ostentatious display of wealth fulfilled the codes of ancestor worship, comforted the living, and drove more than a few overreaching families into financial ruin.

The objects include simple yet powerful Neolithic human-headed pots, a squadron of life-sized soldiers and horses from the third century B.C., and from the Han dynasty, some four hundred years later, palace attendants whose faces radiate an ethereal quiet.

Quest for Eternity opens this month at the Philadelphia Museum of Art and travels to Houston, Los Angeles, and Cleveland.

—ELLEN WILLIAMS

THROUGH A GLASS SPARKLY

Today's handcrafted kaleidoscopes are conspicuously unlike the cardboard toys of our youth; they're pieces of sculpture with a mysterious interior life. They're also collector's items that go for as much as $1500. Those made by inventor-painter Stephen Auger, which playfully combine his interests in light theory and in art, are some of the most enchanting, with etched brass cases and constellations of blown glass and uncut semiprecious stones inside. *Right*, one permutation with glass and ruby chips that provides a mesmerizing escape from reality. —DANA COWIN

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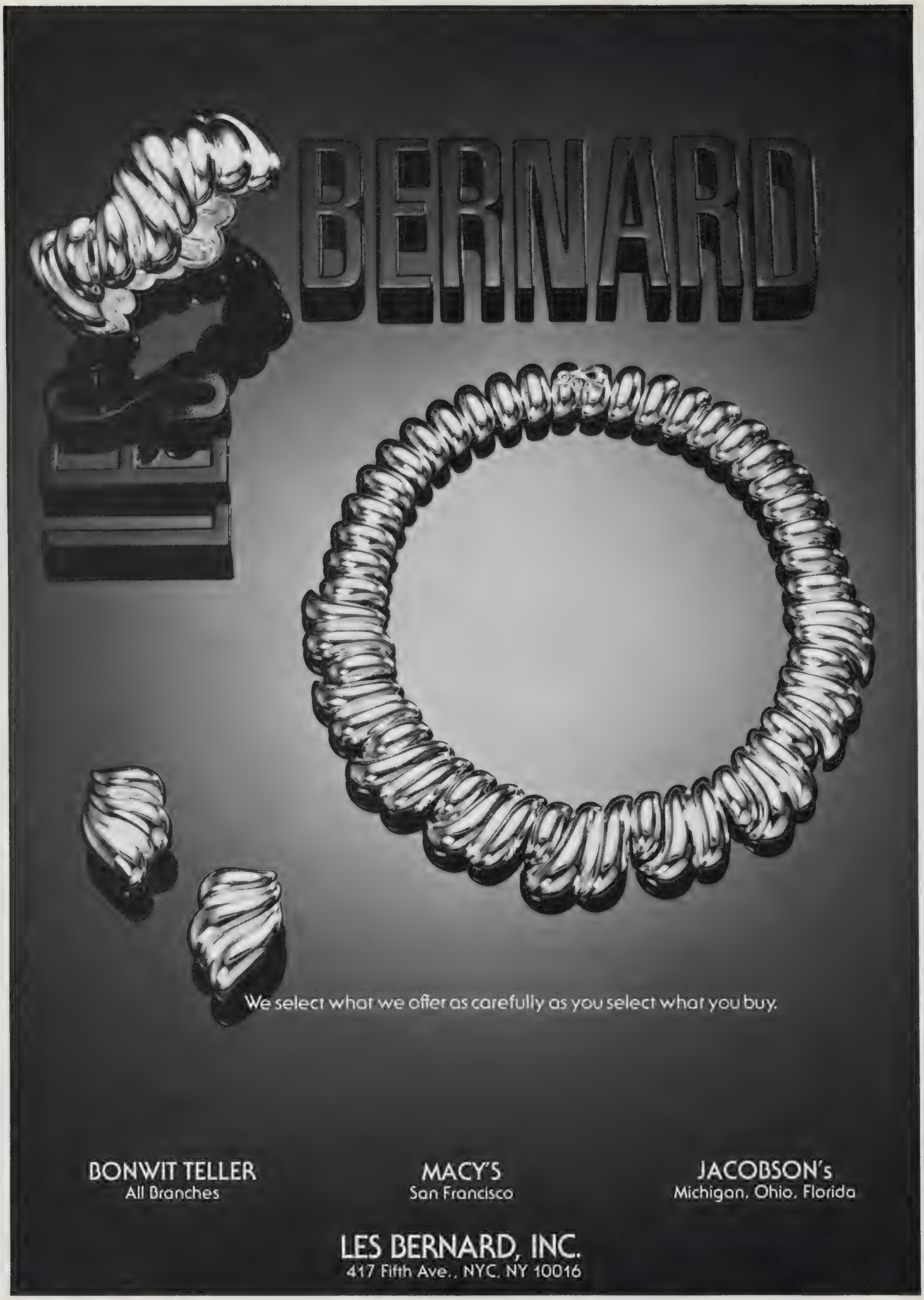

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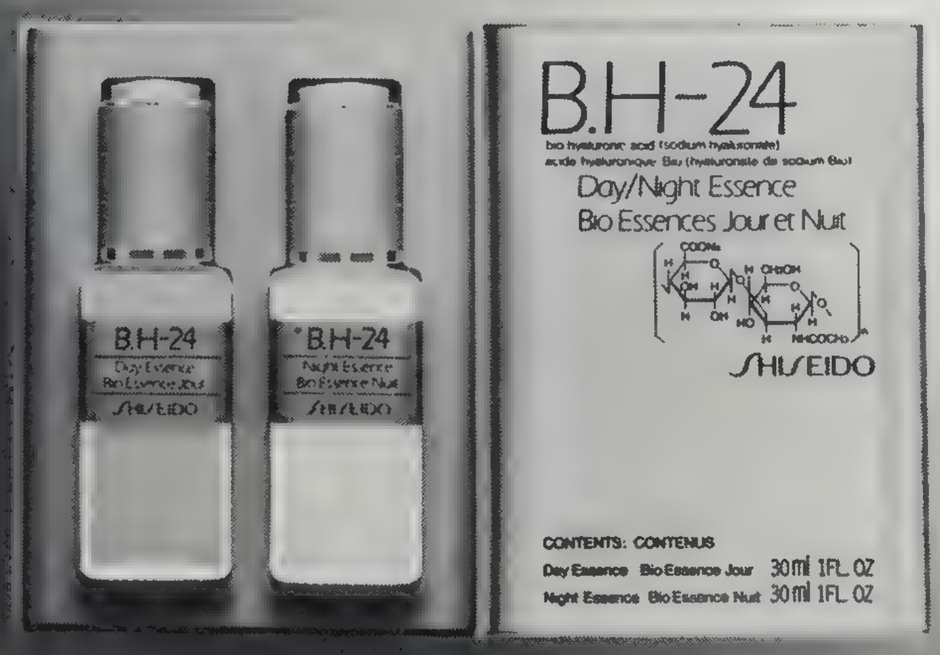

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PATTI SMITH: SONGS FROM A MARRIAGE

Patti Smith was the single most striking figure of the mid-'seventies punk explosion. Her passionate rock songs, with lyrics like "Jesus died for somebody's sins, but not mine," gave a jolt to a tired music scene. She wore leather jeans and ripped T-shirts on a rail-thin frame, boasted about being "beyond gender," and indeed, her swagger had more in common with her rock idols Keith Richards, Jim Morrison, and Jimi Hendrix than with any female performer who had preceded—or since followed—her.

Then, suddenly, in 1979 at the height of her fame, came her stunning decision to leave the music business and move to Detroit to be with her boyfriend, guitarist Fred Smith of the now defunct Sonic Rendezvous Band.

"I got involved with music to inspire and incite others," Smith said recently, "and it just reached the point where I wasn't feeling anger or excitement onstage anymore." Now, forty years old, married to Fred Smith, and the mother of their four-year-old son, Jackson, Patti Smith is back with a new album and a new outlook but still no plans to reactivate a full-time career.

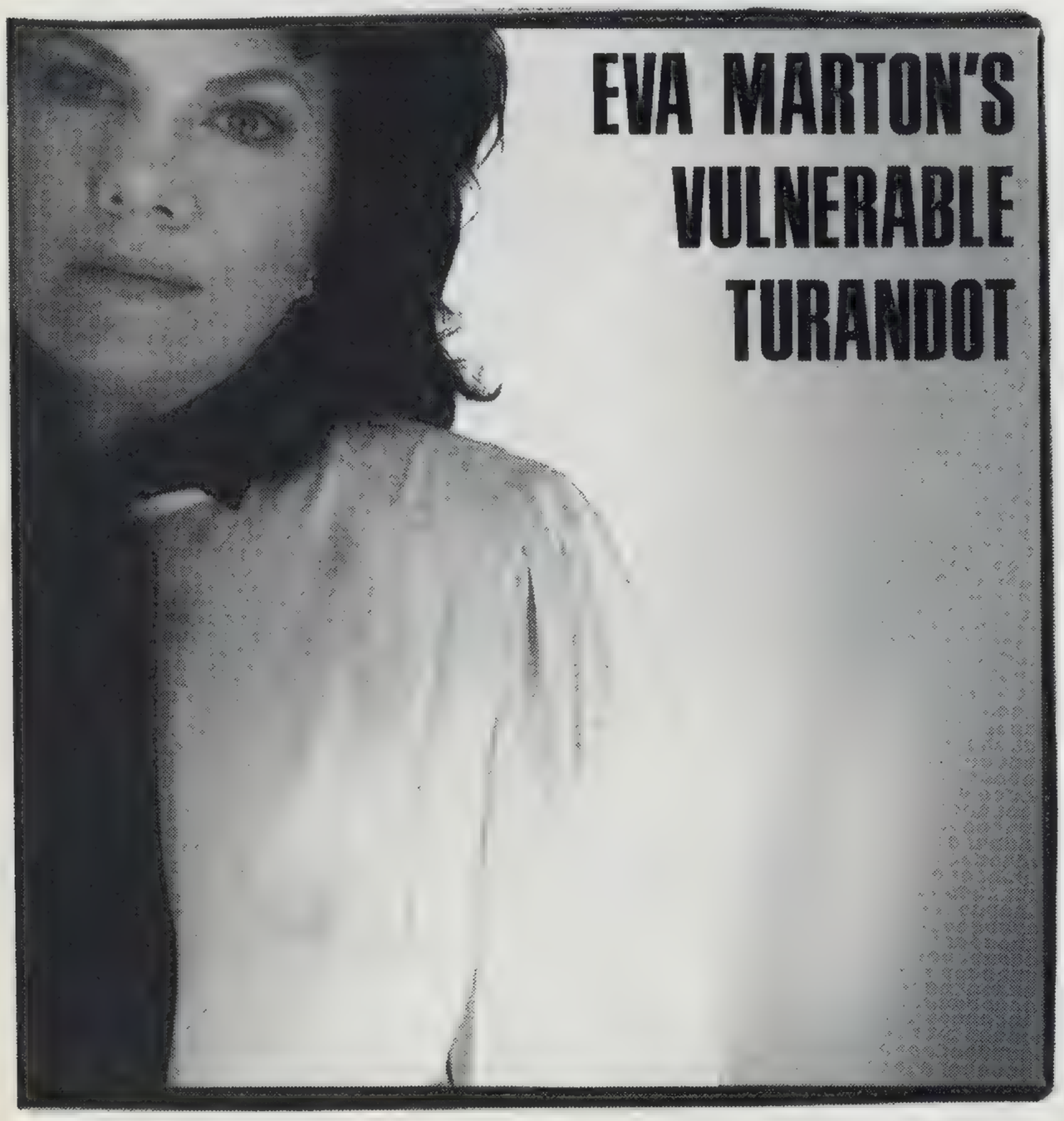
Smith was born in Chicago, grew up in South Jersey, and, in her early twenties, came to New York City to consort with artists, poets, and rock musicians. She published two volumes of poetry, and, determined to "pump blood into words," as she put it, became notorious for her rock 'n roll poetry readings (accompanied by guitarist Lenny Kaye) at St. Mark's Church in the East Village. Quickly landing a recording contract, Smith also co-wrote and co-starred in *Cowboy Mouth* with Sam Shepard Off-Broadway—and, as she wrote in an early 'seventies poem, she "looked fearlessly into the eye of fame and pronounced herself ready."

Smith's radical image, perhaps more than her album sales, earned her an international cult following, and in 1978 she infiltrated the U.S. pop single charts with a top ten hit, "Because the Night," co-written with Bruce Springsteen.

"All that could have happened to me then was that I would have gotten more famous," Smith said during a break in the recording sessions for her new album. "I wouldn't have developed my work." She used the seven-year "sabbatical" to write her first novel and study sixteenth-century Japanese literature as well as to raise her son. Her new album, she says, is a "true collaboration of my life with Fred; he inspires me. We work perfectly together, and we're trying to communicate three basic things: our care for each other, our care for Jackson, and our care for the planet."

Yet, despite the release of this LP (with musicians Richard Sohl, Jay Dee Daugherty, and Gary Rasmussen), Smith emphasizes that she will perform live only if it's something "very special." Her sole objective in returning to music, she claims, was to have the chance to work with her husband. Smith, who a decade ago was the very picture of a professional rebel, now says: "I'm calling this album project Patti Smith, but if Fred had had a different last name, I'd definitely be using it." —LISA ROBINSON

ROBERT MAPPLETHORPE. © Copyright 1975 Horses L.P. Linda Music Inc.



EVA MARTON'S VULNERABLE TURANDOT

Eva Marton remembers the night in 1981 when Birgit Nilsson passed her the mantle of Turandot. Both sopranos were onstage at New York City's Metropolitan Opera House, waiting for the curtain to go up on Act II of Richard Strauss's *Die Frau ohne Schatten*. Marton, in the role of the Empress, lay at the feet of her friend and idol Nilsson, who was playing the role of the Dyer's wife. With characteristic disregard for ceremony, Nilsson bent over and told her younger, Hungarian-born colleague that it was time she faced the challenges of Puccini's imperious Chinese princess, a role that, for many years, was Nilsson's sole property.

This month Marton brings to the Met what has become her signature portrayal of Puccini's last heroine. Her Turandot is no bitch-goddess—she's vulnerable, afraid of surrendering herself to any would-be prince. "She doesn't hate men," says Marton. "In fact, she fancies finding one."

The current production marks the first time Marton has worked face to face with the Italian director Franco Zeffirelli. He designed and directed both the Met's new *Turandot* and *Tosca*, the title role of which Marton inherited earlier this season. Marton has gone into rehearsals hoping that Zeffirelli, conductor James Levine, and a stellar cast including tenor Placido Domingo will change her whole conception of *Turandot*. "I want the opportunity to change, in life and otherwise," she says.

Marton, whose voice is magnificent even at its quietest, began her career singing high, light roles, turned to Mozart for a spell, and then moved into the pensive music-dramas of Richard Wagner.

Like any artist gifted with such prowess and versatility, Marton is the subject of rumors concerning the erosion of her technique. And she just as handily quells them: now in her early forties, she points out that she can easily sing younger characters, such as Elsa in Wagner's *Lohengrin* and the Empress in Strauss's *Frau*. But she no longer has interest, she says, in playing vacuous, pretty heroines "who are never allowed to be evil."

Lady Macbeth and Salome are two of the more textured women she is adding to her repertoire. She's also considering Wagner's Isolde. Who might be her Tristan? "Ah, that has been the problem," she says. "Maybe he has not yet been born." —KAREN MONSON

SYLVIA PLACHY. Hair: Magda Szoyer. Makeup: Victor Collegari.

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PEOPLE ARE TALKING ABOUT... theater

John Kelly

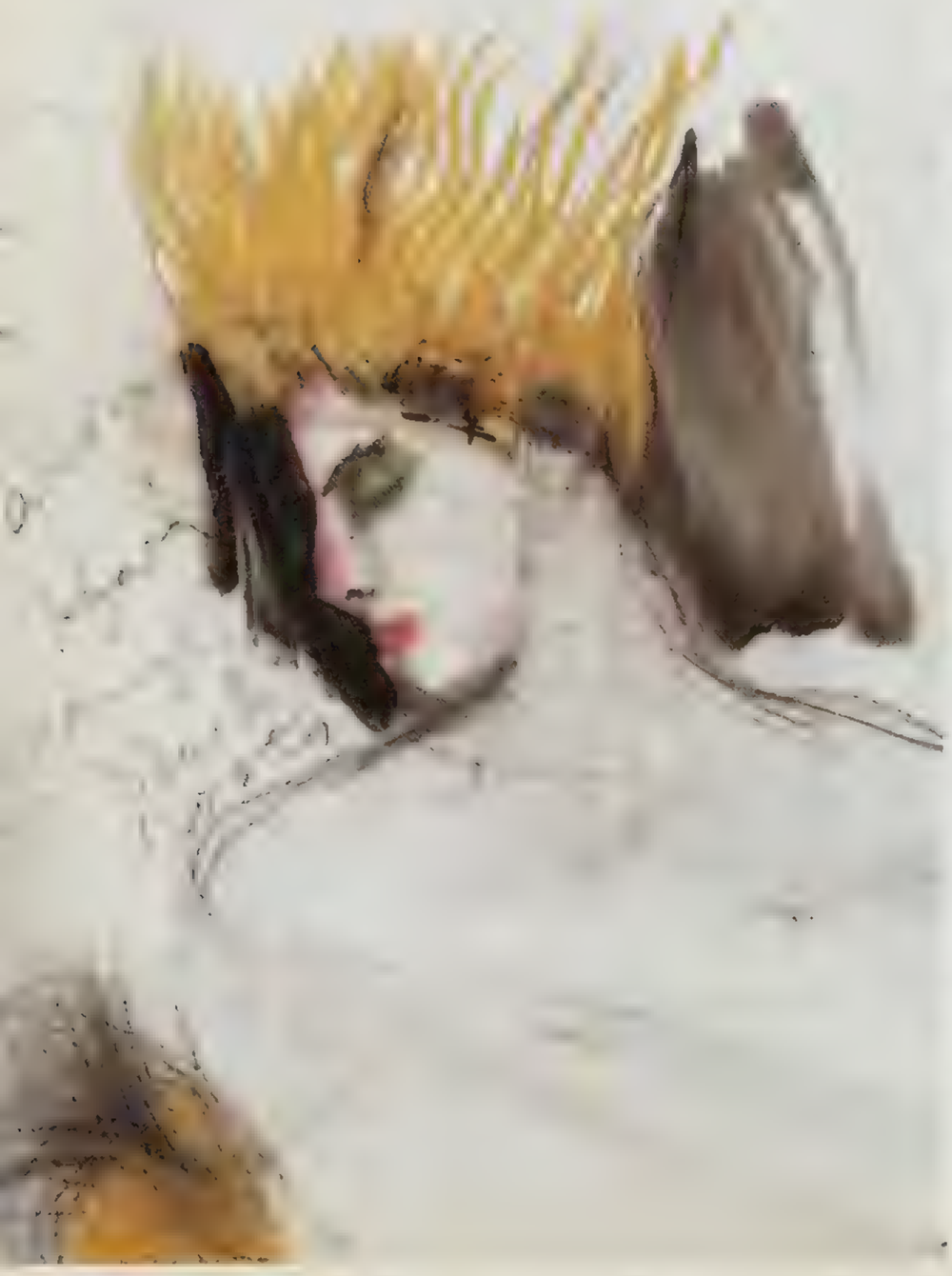
EGON AND THE ECSTASY

John Kelly is a hypnotic and irresistible performer. Onstage, he has a grave beauty and compelling strangeness, the exotic presence of a star in a silent foreign film. With compressed gestures he evokes pathos and humor, characteristically treading the edge between horror and camp. The edge and mix are what John Kelly works with: in the midst of highly stylized presentations, moments of utter simplicity break through to produce his intimate and touching theater.

In *Pass the Blutwurst, Bitte (The Egon Schiele Story)*, which he recently performed at New York City's Dance Theater Workshop and will take on tour, Kelly uncannily recreates the precise appearance of the artist: the wild eyes imprisoned in a thin, pale face; the pursed, somewhat prissy mouth; the shock of hair that rises like an outraged brushstroke from a high forehead. Dressed with dandified conventionality in dark trousers, white shirt, and slim tie, Kelly moves with arms that jut from the body and collapse at the elbow like broken limbs, holds his fingers stiff and divided in a manner familiar to us from Schiele's self-portraits, or makes himself into a triangle of worried rectitude as he clutches his hands in front of him and rocks across the stage.

There is more than brilliant mimicry to the Schiele piece, however, and Kelly's artistic decisions are striking. For example, Schiele's obsessive narcissism is underplayed, and there is no nudity in the piece, despite the degree to which it dominated the artist's real-life work and interest. Elements of simple storytelling (the artist meets his model in a café, the artist paints a portrait) alternate with far more abstract visual and aural imagery, as when a yodeling soundtrack accompanies a brutally lit series of freeze-frames of Schiele imprisoned (he spent twenty-four days in jail for the crime of obscene painting). Elsewhere in the work, the relatively stark narrative is juxtaposed with a cheerful, lush music—Adam's *Giselle*, for example, into which Kelly on several occasions throws himself with exuberance, using his past training as a dancer (now rusty, by his own assessment), or Boito's *Mefistofele*, from which Kelly sings an aria in his haunting falsetto. In such moments, Kelly is distilling the erotic and vulnerable core of camp's banal ironies, and he becomes truly spectacular.

Kelly's recent work has a finish and restraint that show how very far he has moved from his beginnings as a performer at The Pyramid Cocktail Lounge in downtown Manhattan some five years ago. There is an unapologetic directness in the current work, and a strength that comes almost unheralded by the first pieces in which titillation and silliness hid much of Kelly's talent. Kelly began his non-dancing stage career lip-synching to Maria Callas on the bar of the Anvil, a leather club on West Fourteenth Street, and drag remains an element of his work. But even in the drag sections of his recent autobiographical piece *Born with the Moon in Cancer* and elsewhere, his performance is masterful and truly erotic. Kelly is no longer placating an audience—he is now able to command it through story, voice, and physical presence. As an artist, he has absolutely arrived, and he is not to be missed. —JANET HOBHOUSE



JIM DINE GOES WILDE

Picasso did it in 1917 for Satie's and Cocteau's *Parade*. David Hockney did it for a revival of the same ballet in 1981. And this month, Jim Dine does it—sets and costumes—for the Houston Grand Opera's *Salome (left)*. No stranger to theatrical ventures, Dine first designed a production of *A Midsummer Night's Dream* twenty years ago in San Francisco, and was an early exponent of 'sixties Happenings. Now, Dine's recurring erotic imagery—sinister, kiss-of-death lips, menacing skulls, disembodied hands, and his most famous icon, the heart —are brilliant partners for Richard Strauss's febrile music and Oscar Wilde's story of seduction, violence, and cruelty. *Salome*, conducted by John Demain and directed by Francesca Zambello, opens March 27th for six performances. —E.W.

ALSO RECOMMENDED

THE COMMON PURSUIT: A smart drawing-room comedy and tragedy by Simon Gray tracking the lives of six Cambridge graduates as they navigate their careers in literary London and juggle with the ethics of love, sex, and friendship.
BROADWAY BOUND: A very funny first act; a second act with unexpected complexity and simple truthfulness that make this the first Neil Simon play that's not just a Neil Simon comedy. Throughout, Linda Lavin keeps it real.
JACKIE MASON'S "THE WORLD ACCORDING TO ME!" What a surprise! Who would have thought that a fifty-ish comic doing heavy Borscht Belt shtick would become a Broadway sensation in 1987? We're talking Standing Room Only, two hours of solid laughs. He's talking U.S. Politics, World Affairs, Psychiatry, Hookers, "and, of course," as the Playbill says, "the ever popular Gentiles and Jews."
Warning: **STARLIGHT EXPRESS**, music by Andrew Lloyd Webber (*Cats*), may be the first theme-park musical. The theme is trains, and the cast, as various choo-choos, rollerskates madly around the theater, which could drive a person crazy. This is Broadway for commuters and mechanically minded nine-year-olds. —A.G.

("PATA Theater" continued on page 142)

Top: SCOTT HEISER. Bottom: BILL JACOBSON

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PEOPLE ARE TALKING ABOUT... theater

SYLVIA PLACHY

RAVES IN TOYLAND

FAO Schwarz has moved out of its long-time Manhattan home and into new quarters across the street. No longer just a toy store, it is now pure theater, as I found out on a recent visit.

I toured the store with Tom the Clowncierge, its semiofficial greeter. A Tommy Tune look-alike (with a red plastic nose), he usually stands guard by a two-story singing clock—the store's new symbol. His job is to smile a lot: "I smile so much that my cheek muscles cramp."

Tom steered me to colleagues like Pebbles, whose turf is the dinosaur boutique, Toys of Extinction. Pebbles, dressed in a mink miniskirt, was menacing passersby with a dinosaur tibia. She can sell you a yellow-plush triceratops or a tyrannosaurus rex that breathes fire.

We pushed on—through stuffed herds, prides, flocks, and gaggles—to the second floor, where the action really picked up: a $12,500 Ferrari (top speed: 28 mph), a $10,000 pink elephant (virtually life-sized). A uniformed nurse tried to pass a doll to me; a Terminator handed me a ray gun and invited me to slug it out with him at the Photon shop (very hot). "Don't get shot three times," a thoughtful six-year-old volunteered. "You'll explode."

But my favorite was Humanella, proprietress of the robot shop. Dressed in black silk and a tinsel wig, she spoke only in robot monotone. "You're not a robot, you're wearing lipstick," barked one little skeptic, stomping away. Humanella was philosophical: *"Oh-well-I-made-him-stand-still-for-five-minutes-that's-not-bad."*

To hold adult attention, Schwarz offers many new services: personal shoppers, a kid's registry (like a bridal registry), and toys coded by number so adults can shop with their children without blowing the surprise. There's even a room for the ultimate birthday party. In fact, they'd had one recently. Somebody turned fifty.

—STEPHEN DRUCKER

video DR. BABY RUTH

How Can I Tell if I'm Really in Love? **is an earnest video about teenage sexuality that's designed to make parents say, "I think we should watch this *together*, as a *family*"—in other words, it's doomed to end up a camp classic among pubescent cognoscenti. Hosted by So. Cal. TV brats Justine Bateman (*Family Ties*) and her brother Jason (*Valerie*), with embarrassing interjections by Ted Danson (*Cheers*), *How Can I Tell . . .?* tries to interest kids by affecting the lingua franca, meaning nearly every sentence addressed to the audience is prefaced with a jaunty "Hey, guys." In a further effort at what used to be called relevance, *non*professional L.A. teenagers—kids named Anastasia, Cassandra, and Pra Pol—are prodded into expostulating their own philosophies of love. Says a junior Rod McKuen: "It's ultimate fulfillment, and if you're totally fulfilled, you're on the Planet Z of Funness." But hey, guys, it's come to this: in an era when retro school boards have sex education up against the wall, anything that helps teenagers avoid pregnancy has value, even when it's condescending and puffy. —BRUCE HANDY**

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"Designing Women"'s Carter, Smart, and Potts

CBS

DON'T WEEP FOR ME, CBS

Designing Women is a pretty good show. A pretty good sit-com. It is kind of pleasant to watch four edgy women circle around each other like declawed cats; no one's really nasty on sit-com television, they just bat the air with their paws. Less desperate to be hip than *The Golden Girls*, less feverishly vulgar, *Designing Women* is like a weeknight in a girl's dorm—a little sleepy, a little amusing, very comfortable.

Four women work together as decorators in Atlanta. One, played by Dixie Carter, is a little older and more cynical. She has a deeper voice than the others. She also has a younger sister (Delta Burke), a vain and voluptuous creature, a cross between Scarlett O'Hara and Miss Piggy. Then there is Annie Potts as Mary Jo Shively, the anxious mother thrown into the workplace by divorce; and Jean Smart, a jolly blond cheerleader type who murmurs suggestive "mm-hmms" into the office phone to her various beaux. These are not perhaps the most original characters, but the actresses work effortlessly with each other, and even when the program is not hilariously funny, it has a certain ease that makes it far more palatable than most situation comedies.

When it was announced it would go off the air, enraged women campaigned as if CBS had announced a new policy of executive slaughter of baby seals. Why? I mean, a pretty good sit-com is not, finally, all that compelling. It's not art. *The Mary Tyler Moore Show* was the last great example of the genre. The form is now debased, a rococo land of tired echoes tarted up, wound up, and ordered to dance, dance, dance.

But I suspect that the consternation at the treatment of *Designing Women* has less to do with the show than the fact that it is about women. Well, there is something to having a sit-com around in which women, only women, sit around and talk, only talk. It's like a milky, TV version of Clare Boothe Luce's *The Women*. It's satisfying, like gossip. Not particularly authentic, *Designing Women* is at least recognizable. And, too, the show doesn't pretend to be about dedicated career women and then, like a lot of women's shows, turn out to be all about how hard it is to find a boyfriend. These women work because they have to.

Anyway, the show is back on CBS. I liked *Bosom Buddies* better, myself. Tom Hanks in drag living in a girl's dorm—a pure and absurd farce that no one even *suggested* might be worth saving with a letter. But, let's face it: television is not fair.

—CATHLEEN SCHINE

A 19TH CENTURY SOAP

The adaptation of George Eliot's *Silas Marner* on Masterpiece Theatre this month is an odd and moving series. Ben Kingsley (*right*) plays the gloomy weaver, whose story lurches forward with a peculiar, eerie rhythm—years of his life compressed into a series of quick cuts, a single moment lingering sadly on the screen. This is a nineteenth-century soap opera, the tale of a man unjustly accused of a crime, unjustly stripped of his wealth, unjustly redeemed by the appearance of a child (Elizabeth Hoyle, *right*). And it is not particularly subtly directed—a grey and forlorn English mist literally gives way to the sunny smile of an innocent young girl. But all three actresses who play the girl as she grows up, especially Patsy Kensit as the teenage Eppie, are irresistible; Kingsley, silent and gaunt, sometimes seems quite mad and yet his silence is also dignified and sane; and the thing moves along with such jumpy momentum that the heartbreaking plot seems like fate. Probably you read *Silas Marner* in high school and now think, well, maybe you'd like to watch *Star Search* tonight, just this once. But even though *Silas Marner* was not one of Eliot's great works, it does make a wonderful, affecting TV tear-jerker. Then go read *Middlemarch*. —C.S.

"Silas Marner" airs March 15 on PBS.

SALVAGING A METAPHOR

Seventy-three years after it sank, the *Titanic* has been found, a sprawling mummy at the bottom of the sea. In *Secrets of the Titanic* (airing March 22 on TBS), a tiny robot named Alvin swims among the wreckage, filming sad bits of Edwardian detritus—an uncorked bottle of champagne, a worm-eaten staircase. Newsreels of passengers strolling the decks give way to Liverpool crowds waiting, near hysteria, for news of the disaster. Then we see Robert Ballard, a marine geologist and somewhat morbid romantic, discover the ship that has become a metaphor for gigantic disaster. And with the first shot of the bow in the filmy water, you understand our obsession with such a great ship and its mighty people. —C.S.

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IN HER OWN WORDS...

"Growth is often painful, but it leads to greater independence and interaction. I decided no more speeches after I turned eighty, but here I am."—*Anne Morrow Lindbergh, at the National Council of Women's Woman of Conscience Awards*

"Some women whose relationships with their mothers were troubled don't want to have children. To them many things appear to make it difficult to be a good mother.... Fertility treatment deals with very personal aspects of a couple's life; it is expensive and can be painful, but the reward is high. For every couple there are options. Gynecologists need to be ready to discuss adoption or other alternatives when medical treatment is not successful."
—*Jennifer Downey, M.D., of the department of psychiatry, Columbia University College of Physicians and Surgeons, speaking at the Barnard Women's Center*

"A woman dentist stands out. Women are perceived as being nurturing and kind. We are traditionally the caretakers. There are an awful lot of people out there who avoid going to the dentist because they're scared. Sometimes it's easier for them to go to a woman."—*Melissa Nabors, D.D.S., of Lawrence, Kansas, in the newsletter of the Academy of General Dentistry*

THIS MONTH

***...is National Women's History Month** with International Women's Day, March 8, as the focus; celebrations from coast to coast. Since the first Women's History Week, in 1980, contributions of women to our joint heritage have become a recognized academic field. National Women's History Project (P.O. Box 3716, Santa Rosa, CA 95402; 707/526-5974) has posters, books, games, records; catalogue costs $1.*

"Women in Power" will be the theme, March 19-22, for the thirty-seventh annual convention of the National Council of Jewish Women in New Orleans. Details: NCJW, 15 East Twenty-sixth St., NYC 10010; (212) 532-1740.

***Food, fashion, health, family, career**—all are in the popular consumer show coming to Nashville Convention Center, March 19-22. Info: Southern Shows, Inc., P.O. Box 36859, Charlotte NC 28236; (800) 532-0189. Outside NC, call (800) 334-0248.*

***And coming...Women in Family-Held Businesses,** April 5-9, a seminar at the Wharton School in Philadelphia, is promised to be "intensive and highly participative." Open to women who are or will be involved in family-held firms. Facts: Office of Executive Education, The Wharton School, 200 Vance Hall, Philadelphia, PA 19104-6359; (215) 898-1776.*

HIGH-ACHIEVING WOMEN

"Stress" has been made a scapegoat for almost anything that's wrong with you from hangnails to cancer, but it can be a real health hazard. Harriet B. Braiker, Ph.D., a clinical psychologist and management consultant, says in her book *The Type E Woman* (subtitled "How To Overcome the Stress of Being Everything to Everybody"; Dodd, Mead) that not only is stress often self-created but some high-achieving women actually seek continuous stress because the "rush" that comes from adrenaline is as addictive to them as a drug. They don't want to "come down" from their feelings of soaring energy, which actually are adrenaline highs produced by stress. Eventually they develop symptoms of sleep deprivation and fatigue and may end with total burn-out and a need for therapy.

"I'm addressing," Dr. Braiker told Vogue, "women who have a need to achieve, who have multiple roles in life, who don't want to give up, who can't afford to give up. I'm saying that you can be a lot of good things to a lot of people; but trying to be everything to everybody is self-defeating. When you become aware of the problem, you can change."

ART FOR HISTORY'S SAKE

Opening March 7—in a month when attention is paid to women in history (see "This Month" *below*)—a look at women artists in the 1920s: at ACA Galleries in NYC, paintings, drawings, prints, and textiles by the original members of the New York Society of Women Artists, founded in 1925, including four who were in the famed Armory Show of 1913 and early activists in the arts colonies in Provincetown, Gloucester, and Woodstock. Styles comprise Impressionism, Cubism, others then considered highly experimental. (Show closes March 28.)

Next month, the overview of women in the history of art gets another, more permanent, showcase with the opening on April 7 of the first exhibition at the National Museum of Women in the Arts in Washington, DC, *American Women Artists, 1830-1930* (later to travel to Minneapolis, Hartford, San Diego, and Dallas). Raising $15 million and signing up fifty thousand members over the last four years, the founders renovated a 1907 landmark building (801 13th Street, N.W., Washington DC 20005; 202/337-2615) to house their library and collection, built on a gift of four hundred works by women from Wilhelmina and Wallace F. Holladay. Feminists may fume over this "segregation" of women's art, but Ms. Holladay takes a pragmatic view: "Now, less than 2 percent of the art in permanent collections of other museums is by women; our museum has begun to alert other directors to include women. I agree wholeheartedly that 'art is art' whether it's by men or women and that women's work should be in all museums, but it won't happen unless people know about women artists. That is our mission."

WRITING FOR MONEY

For the first time this spring, women writers of nonfiction can compete for a $3000 award offered by PEN American Center, in cooperation with the New York Community Trust. The PEN/Jerard Fund Award grows out of the desire of Elise Jerard, an amateur writer who worked for environmental and women's issues, to assist talented women writers of nonfiction early in their careers.

Applicants must be U.S. residents who have published at least one article in a national publication or major literary magazine but not more than one book in any field. Each should submit seventy-five pages or less of her English-language book-length nonfiction work-in-progress, plus a personal bibliography. Judges: five American writers, three of them women. Deadline is May 15. Details: John Morrone, (212) 334-1660. PEN American Center, 568 Broadway, NYC 10012.

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If your volunteer goal is money for a new building complex, you might peddle the plans room by room as Barbara Sinatra did in raising $2 million for a center to treat abused children and their families in California's Coachella Valley. Her persistence in finding separate donors for lobby, phones, typewriters, computers, conference hall, examining rooms, library, lounges, etc., resulted in the Barbara Sinatra Children's Center on the grounds of the Eisenhower Medical Center in Rancho Mirage. Taking her architectural drawings and doctors' plans from meeting to meeting, luncheon to luncheon, Ms. Sinatra produced support through personal involvement.

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Even though most health clubs follow strict hygienic codes, there is always some risk of contracting superficial skin infections. "Upping" susceptibility: perspiration, which breaks down skin's natural barrier against invasion, making skin more vulnerable to bacterial and viral infections both during and after exercise, says Rodney Basler, M.D., assistant professor of internal medicine, University of Nebraska Medical School.

"For example, bacterial and fungal organisms thrive on damp surfaces—in locker/shower/pool areas. It's a good idea to wear sandals to guard against infections such as athlete's foot. It's also a good idea to disinfect Nautilus-type equipment after every user; if this is not done, a clean towel on cushions shields exposed skin—neck, shoulders, back."

Certain types of infections, however, may be more difficult to avoid. E.g., chlorine in swimming pools will protect you against bacteria but not from some types of viruses including warts.

MERLE NACHT

"While experimental studies show that certain herpes simplex strains survive on plastic surfaces similar to those that surround hot tubs, such outbreaks have not been reported by practicing physicians treating the public," says Dr. Basler.

A woman who develops any type of rash or skin infection should see a dermatologist.

Hair, Bruno Weppe for Jean Louis David; makeup, Marc Schaeffer Left, Liza Bruce bathing suit; right, La Blanca bathing suit. Colors in Optics Too sunglasses. Bangles, Montes de Oca. Details, last pages

FLUIDS

A common question among exercisers: what's the best ***fluid replacement during long-term or prolonged exercise?*** *One answer, reported at the 1986 annual meeting of the American College of Sports Medicine: Previous research has suggested that plain water is the best replacement fluid for exercisers, since it clears through the stomach faster than sugar-containing commercial beverages. While this still seems to be true for most exercise, recent research with a glucose-polymer drink suggests that, in endurance events lasting 90 minutes or more, glucose-polymer drinks can help to reduce the body's reliance on carbohydrates stored in the liver and muscle in the form of glycogen, improving performance. While* ***water is still recommended for exercise sessions lasting up to 90 minutes,*** *you might switch to a glucose-polymer drink for longer exercise sessions.*

Lines & Wrinkles? Face the Future Firmly!

Skin's youthful freshness and radiance tends to diminish as each birthday passes by. The need to combat the causes of aging becomes more of a reality as fine lines appear. It's never too early...or too late to give your skin the special care necessary to preserve and improve elasticity, firmness and tone.

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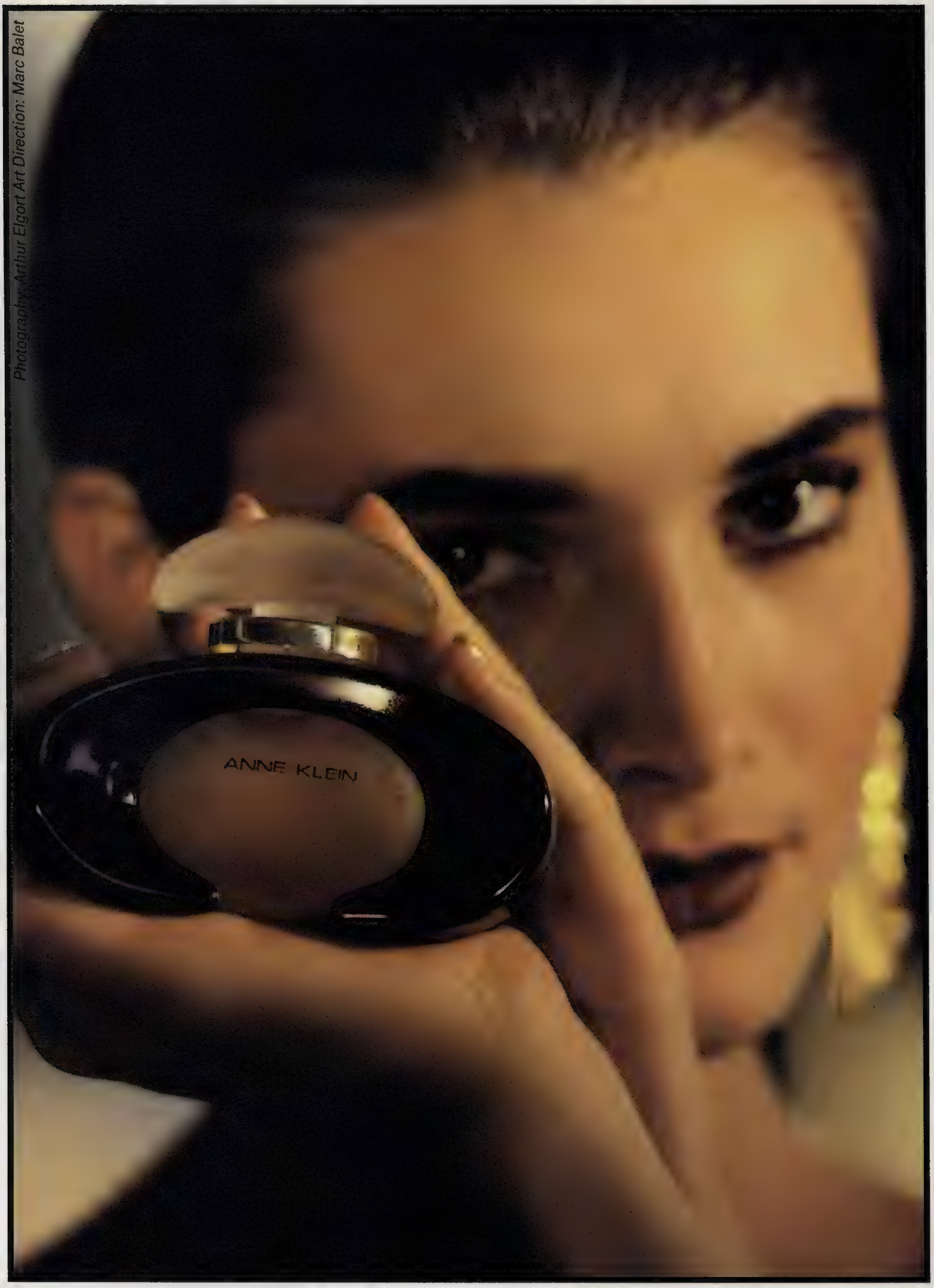

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INFERTILITY: NEW CLUES

As research helps to pinpoint
the causes of infertility,
expert advice becomes easier to find. . . .

Approximately one in eight couples who want to have children have trouble conceiving—a problem that, in the majority of cases, can be traced to physiological problems in a woman's or man's reproductive system, many of which are treatable. In the past few years, however, experts have given new attention to the 10 percent of couples classified as having unexplainable infertility, and have discovered a factor that may solve the puzzle of what keeps otherwise healthy, normal adults from successful conception: an attack by a man's or woman's immune system against substances called antigens found in normal sperm.

"For unknown reasons, some men's immune systems react to their own sperm as if they were foreign bodies, producing antibodies that diminish the sperm's ability to penetrate a woman's cervical mucus or, in some cases, to enter the egg. One of the reasons this antibody reaction may not have been recognized in the past is that the sperm

"Doctors caution that
it can take 'normal' couples
a year or more to conceive"

appear perfectly normal in laboratory tests," said Richard Bronson, M.D., associate professor of obstetrics and gynecology, Cornell University Medical College, NYC.

Some women, doctors have learned, actually produce antibodies against sperm in their cervical mucus, "creating an environment that becomes hostile to sperm, making successful conception unlikely," said Kenneth Tung, M.D., professor of pathology, University of New Mexico School of Medicine, Albuquerque.

Doctors caution that it can take "normal" couples a year or longer to conceive, and that there is no strict definition of infertility, but many experts recommend that reproductive evaluations be undertaken after nine-to-twelve months of unsuccessful attempts at conception if a woman is under thirty, or six-to-nine months if a woman is thirty or over. Initial evaluations usually are performed by a gynecologist who may refer you to a doctor with special training in reproductive endocrinology and infertility; further consultation with an urologist may then be recommended. —JUDITH MANDELBAUM–SCHMID

WHERE TO GET HELP. . .

Many university-affiliated medical centers have fertility centers, which offer diagnosis, treatment, and/or referrals. Two other sources of referrals to well-trained specialists: Resource Center, The American College of Obstetricians and Gynecologists, 600 Maryland Ave. SW, Suite 300E, Washington DC 20024, (202) 638-5577; and The American Fertility Society, 2131 Magnolia Ave., Suite 201, Birmingham AL 35256, (205) 251-9764.

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horoscope

BY ROCKIE GARDINER

March's Astrological Weather: The major emotional storm of the season begins to brew over the first weekend as Taurus resents being manipulated by Scorpio. By the 11th, Leo roars at Capricorn, and Aries butts heads with Libra. Gemini and Virgo can barely speak to one another, nor anyone else, while their Mercury ruler is retrograde. No one has a problem getting their Irish up for St. Patrick's Day as Mars and Venus—men and women—conflict once again. Pisces and Sagittarius find that pot of gold at the end of the rainbow when the sun meets Jupiter in the last week.

PISCES February 19-March 20 A classic Piscean predicament awaits you: do you throw caution to the wind and actively pursue an exciting new venture, or do you patiently wait around for the recognition due you for past performances? Whichever you choose, beneficent Jupiter, your guardian angel, will continue to protect your financial well-being for another year. At midmonth, a close friend's intense interest in the state of your current romance may create an increasingly awkward situation. Be very careful what you say to your lover.

ARIES March 21-April 19 For the next twelve months, generous Jupiter in Aries will expand your horizons, your financial holdings, and, if you're not extra careful, your waistline as well. Angrily confronting a stubborn marriage or business partner during the first week can only result in a no-win situation. Mid-month, a picayune money matter can sour a friendship if you cannot compromise. Although you are extremely lucky around the 26th, you are much too easily influenced by impressionable Neptune to make any intelligent career decisions.

TAURUS April 20-May 20 Although a seemingly ideal opportunity to work with a close friend could arise in the first week, wait until you discover the full extent of your financial participation before accepting the offer. While your Venus ruler is under stress from the 11th to the 17th, you may find yourself flirting with strangers rather than nurturing your intimate relationship. Pushy Mars in your sign makes you more impatient than usual and much more accident-prone. Be especially careful around fire and steel.

GEMINI May 21-June 21 Knowing that your Mercury ruler is retrograde until the 12th might help you accept the minor mishaps that occur while you are traveling. However, there's not much that you can do to diffuse the tension emanating from your spouse or employer in the third week except to recall that you successfully endured a similar situation in December. Your self-control and patience will be rewarded, though, around the 26th, when the adventurous Aries sun and Jupiter combine in your career house to give you a well-deserved lucky break.

CANCER June 22-July 22 As the month begins and opposing factions in the family vie for your support, don't let your spouse's strong bias influence your assessment of the situation. A social event on St. Patrick's Day could turn into a disaster while Venus and Mars are at each other's throats. Since your energy level will be low that week, celebrate in the safety and cushioned comfort of your own home. Good fortune comes via a VIP who enters your life in the last week and encourages you to expand your aspirations and widen your circle of professional contacts.

LEO July 23-August 22 Beware the Ides of March. That's when your sun ruler emphasizes the off-again, on-again currents that underlie your present creative enterprise. Since Mars and Venus are in a difficult aspect as well, relationships between men and women are also fraught with tension at this time. In the last week, you could ask for a sizable bank loan, an advance on your inheritance, or any indulgent favor from your spouse and receive it as your rightful due. You'll have to wait another year before you're this fortunate again.

VIRGO August 23-September 22 For the first two weeks, while your Mercury ruler is retrograde, double-check whatever information you finally manage to obtain from your co-workers. The Virgo full moon the weekend of the 14th accentuates both the exciting and frustrating aspects of your marriage. Try to maintain your emotional equilibrium if, later that week, your household is suddenly disrupted. Although finances may be tied up in the first week, magnanimous Jupiter assures that there'll be plenty of cash on hand by the end of the month. *(Continued on page 170)*

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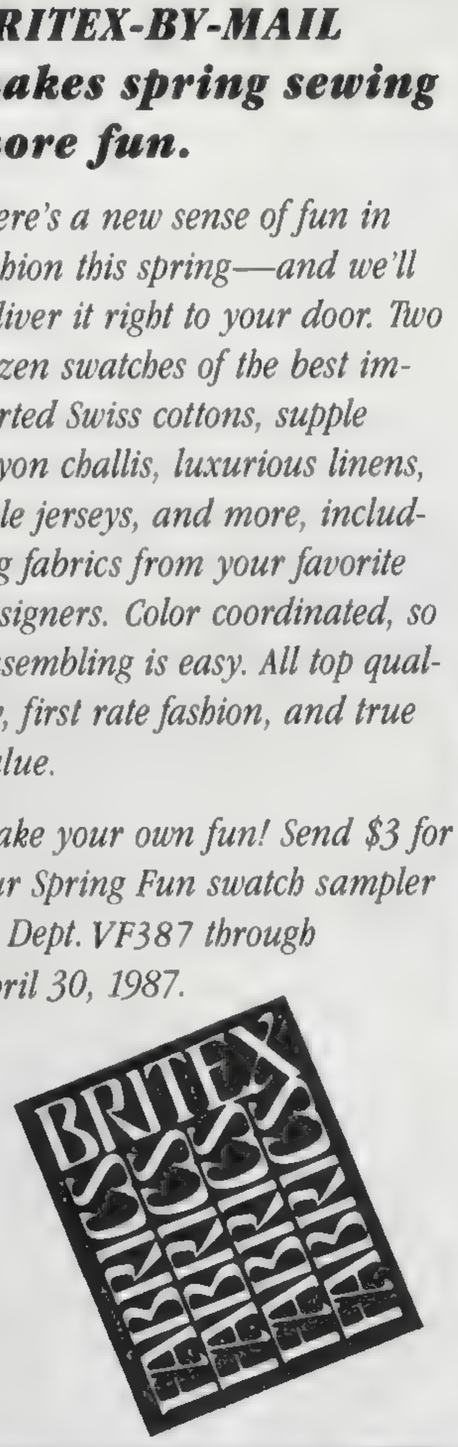

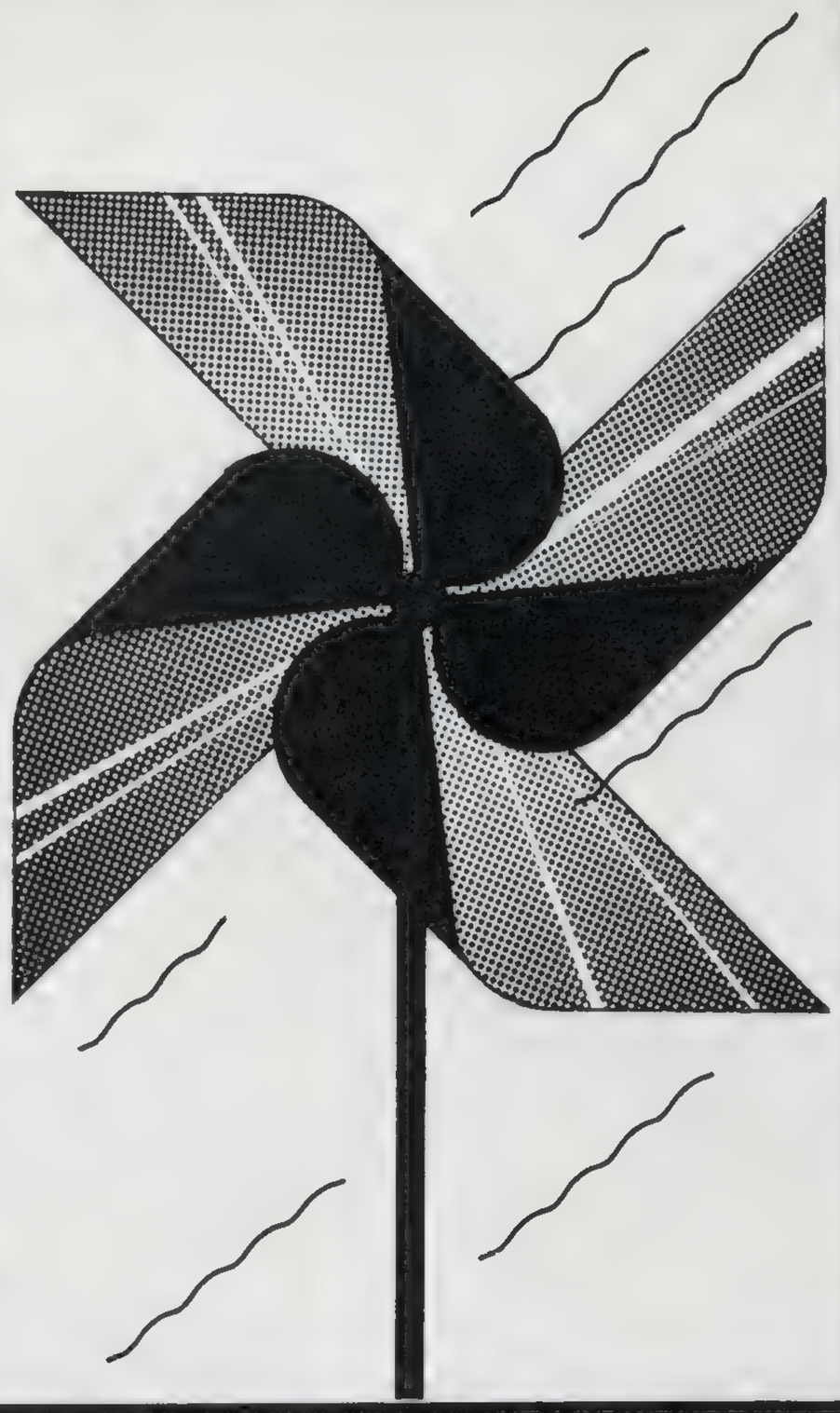

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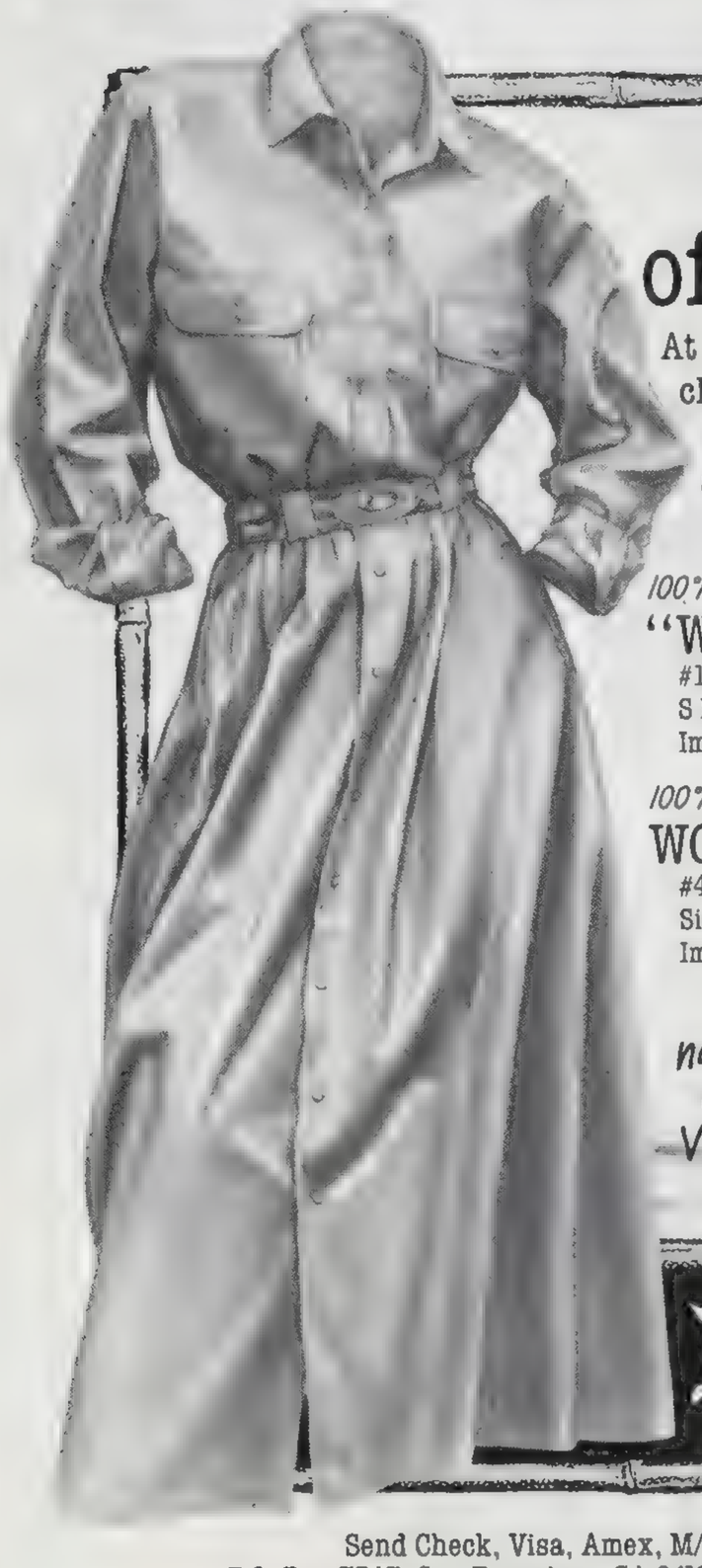

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HOROSCOPE

(Continued from page 168)

LIBRA September 23-October 22 Writers, students, and teachers run into problems with peers, and your siblings discover something else to disagree about while Saturn blocks progress in the second week. Lovers may be at cross purposes again, unwilling to communicate or consumed by jealousy when Mars and your Venus ruler are unfriendly in the middle of the month. Don't take any of it too seriously. Once spring arrives, you'll have your partner's encouragement and a co-worker's generous support. Your siblings, however, may still be suspicious of you.

SCORPIO October 23-November 21 Although you might be able to get to the bottom of a nebulous money matter as the month begins, you'll still have to show a great deal of patience and effort before you can overcome the restrictive force Saturn has placed on your finances. When both Mars and Pluto, your co-ruling planets, are threatened by displays of affection mid-month, you could inadvertently pick a fight with your lover or spouse. Don't bother explaining yourself until Mercury encourages conversation in the last week.

SAGITTARIUS November 22-December 21 At mid-month, the disparate influences of Saturn and Uranus in your sign disrupt your normal pace as they did in December—and as they will again in June. You're under tremendous pressure to fulfill long-term obligations while also entertaining new business prospects. This year, however, you can rely on your family's emotional and financial support. Expect the first evidence around the 26th, when the sun meets your Jupiter ruler in Aries, a simpatico fire sign. Start looking for a bigger house or a summer place.

CAPRICORN December 22-January 19 In the first week, you could be manipulated into mediating a tug of war between family members. Because a sibling can evoke unconscious—as well as conscious—feelings of guilt this month, you'd be wise to stay clear of their struggle. Until Mercury turns direct on the 12th, financial matters will continue to confound you, and you may resent whatever price you are paying for this love affair. Get away the weekend of the 28th to renew your romance and faith in your convictions.

AQUARIUS January 20-February 18 More than one powerful person will be attracted to you while Venus transits your sign this month. Act with the utmost discretion because, in the second week, a jealous rival might attempt to sully your reputation. Expect a certain amount of discord at home around St. Patrick's Day, when Mars is belligerent. The financial pressure a needy friend or worthwhile cause puts on you at that time might catch you by surprise. Abundant Jupiter in your money house, however, increases your earning capacity as the month ends. ▽

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Q&A BEAUTY

Back "facials": helpful?
. . . skin toners explained
. . . painless tweezing

Q With new off-the-shoulder necklines for spring, I've become more aware of blemishes on my back. Is there anything I can do to control them?

A The back is one of the skin areas where blemishes appear most often. "Breakouts on the back may also be exacerbated if a woman exercises regularly," said Ronald Sherman, M.D., senior clinical instructor of dermatology at Mt. Sinai Medical Center, in New York City. Reasons: Raised body temperature (signaled by perspiration during exercise) may increase stimulation of oil glands; in addition, pressure on back skin from lying on a vinyl exercise bench (e.g., while lifting weights) can trap perspiration, lead to clogged pores. "Wearing a cotton (not a synthetic) leotard or T-shirt and putting a towel over an exercise bench can help to absorb perspiration, reduce breakouts."

Many women do become more concerned with back skin care in the summer, but overzealous cleansing of the back is not the solution. While using a loofah or back brush in the shower or bath may help to remove flaky skin patches, if you're blemish-prone, "they may be more irritating than helpful," said Dr. Sherman. "Back 'facials' can help *if* done gently. A facialist should never use fingers to cleanse back acne; a medical instrument called a comedone extractor is a 'kinder' way to remove blackheads. Also, while a light back massage may be soothing, deep massage can stimulate oil glands, contribute to breakout flare-ups. If skin looks red or broken out the day after a back facial, the treatment was too rough."

A gentler approach to back/body skin cleansing—exfoliating *creams* (such as those made by La Prairie) may help to unclog pores, minimizing breakouts.

Q What does a skin toner do? Are they safe, helpful for women whose complexions tend to be dry?

A "A skin toner or 'cleansing lotion' should always be the second step in P.M. cleansing," said Kathryn Klinger, president of Georgette Klinger salons (which offers thirty-two different "customized" strengths of cleansing lotion). "In the evening, a woman should use a cream or liquid makeup remover, depending on skin type, then apply a toner with rolled cotton to remove any cream residue (stroke the cotton gently over the face until it comes up clean). Toners should not be used on 'bare' skin in the morning unless a woman has oily skin."

It is also important that a toner's formula is matched to skin type. Women with dry skin should avoid toners that contain alcohol (which may show up on ingredient labels as "ethanol," "isopropyl," and other names); while toners containing a low level of alcohol may be safe for very oily skin, they can overdry, irritate more sensitive complexions. "Toners formulated for dry skin have gentle bases such as camomile, rose water, or aloe vera," said skin-care expert Aida Thibiant. "Contrary to what many women believe, skin toners won't 'close pores,' or 'firm' skin, but they are a good way to refresh skin, especially after exercise or swimming when a toner can help to remove perspiration, salt, or chlorine from skin's surface."

Q The skin below my eyebrows sometimes becomes irritated—red and puffy—after tweezing. Could I be doing something wrong?

A You may not be preparing the eyebrow area correctly before tweezing, or you may be tweezing a little too roughly. "Before tweezing, 'wash' the brow area with a single stroke of alcohol on a fresh cotton ball to clean skin, prevent bacteria from infecting pores. Of course, be careful not to get alcohol in your eyes," said skin-care specialist Aida Grey, author of *The Aida Grey Beauty Book* (G.P. Putnam & Sons). "For the best control, use slant-tipped tweezers. Tweeze hairs in the direction in which they grow; gently pulling skin taut around the brow can lessen the trauma to skin and hair follicles." Reapplying alcohol once you've finished tweezing may sting a bit, but will further help to protect the area from infection.

Most women overtweeze brows. Keep in mind: you don't want to reshape your natural brows, just to remove stray hairs. Quick fix for skin puffiness: relaxing with cold compresses—cotton pads soaked in icy water—over closed eyes for five minutes before applying makeup.

VOGUE, March, 1987

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mind health

Why happiness is healthy . . . sex and your dreams . . . winning ways to argue. BY CAROL TAVRIS

IS HAPPINESS GOOD FOR YOUR HEALTH?

Humans are the explaining animal, moved to account even for uncontrollable events. They ask themselves: "Why did this happen?" A new line of research suggests that a person's "explanatory style"—the tendency to interpret events in either optimistic or pessimistic terms—affects mood, well-being, self-esteem, and, possibly, physical health.

Martin E.P. Seligman, Ph.D., of the University of Pennsylvania, and Christopher Peterson, Ph.D., of the University of Michigan, have conducted numerous studies on explanatory style. Pessimists, they observe, explain uncontrollable events as *internal* ("it's all my fault"), *stable* ("it's going to last forever"), and *global* ("it's going to affect everything I do"). Optimists regard bad events as *outside* themselves ("it's the economy"), *unstable* ("things will improve"), and *limited* ("everything else is going OK").

Seligman and Peterson believe that pessimism may be the common thread in studies of the health risks of depression, hostility, cynicism, helplessness, and anger. In one study of 172 students, Peterson found that pessimism was related to the incidence of symptoms of illness—colds, flu, sore throats, etc.—*independent* of the students' previous states of health.

Another research team, led by J. Stephen Heisel, M.D., of Charles River Hospital in Wellesley, Mass., tracked psychological states such as pessimism right to the immune system. Heisel and his associates compared scores on the MMPI, a complex battery of psychological scales, with levels of "natural killer" (NK) cell activity, which is believed to help protect the body against malignancy and infection. Heisel discovered significant correlations between NK cell activity and ten of the twelve MMPI test scales. For instance, high scores on depression, low self-esteem, and pessimism were associated with low immune activity. High scores on "ego strength" were associated with higher NK cell activity.

Of course, these studies do not establish which is cause and which is effect. A depressed immune system and frequent illness could make a person feel depressed and pessimistic, as well as the reverse. Or pessimism and depression could lead a person to neglect such health-care basics as diet, exercise, and rest. Seligman has been studying the effects of optimism and pessimism over the life span and is impressed at the repeated results of his studies: optimists live longer and are healthier at all ages than pessimists.

Although it seems to be a consistent and stable aspect of personality from childhood on, explanatory style has *not* been shown to be genetically based. Does that mean a pessimistic outlook can be changed in adulthood? Optimists, of course, say yes.

ARGUING—GENTLY—TO WIN

"Sticks and stones may break my bones . . ." This old refrain tried to make children feel better about insults, but words *do* hurt—and the pain can last longer than the pain of a broken leg. Suzette Haden Elgin, Ph.D., a former professor of psycholinguistics and author of three books on "verbal self-defense," argues that to communicate well, people must be in tune with each other's words and meanings. "Syntonics" is what she calls "the science of language harmony," and her latest book, *The Last Word on the Gentle Art of Verbal Self-Defense* (Prentice Hall) illustrates syntonics in action.

Most people respond to an attack by hearing its surface insult (what Elgin calls "the bait") instead of its hidden presuppositions. He says: "If you really loved me, you wouldn't waste money the way you do." She replies: "Waste money? *You're* the one who can't earn a decent living"—and presto, they are off in a spiral of accusations. Instead, Elgin recommends that the recipient of the insult ignore the bait, "no matter how outrageous it was, no matter how unfair, no matter how infuriating," and reply to its underlying assumption. In this case, "if you really loved me" presupposes the speaker's belief that he isn't really loved. Therefore, the listener could reply: "When did you start thinking that I don't really love you?"

Verbal self-defense, Elgin emphasizes, is not verbal aggression or hostile put-downs. Instead, she says, "the goal of syntonics is harmony, and counterattacking will never produce anything but discord."

This doesn't mean a woman need reply to insult or accusation with sweet doormat deference. Again, the point is to defuse the presupposition, not rise to the bait. If he says, "Even a *woman* should be able to understand *that* book!" she might reply, "The idea that women are somehow inferior is very common, but I'm surprised to hear it from *you*." If he says, "Don't you even *care* about the way your cooking is destroying our marriage?" Elgin recommends a "firm and uncompromising 'No' . . . You are expected to say, 'Of *course* I care about x!' and sail right into a fight. Don't do it."

This wise, witty, solidly grounded book ought to be required reading before wedding licenses are granted. Elgin teaches the art of speaking, the art of listening, and the art of traveling the path between them.

THE VOICE OF AUTHORITY—MALE OR FEMALE?

The view has long persisted that men's voices are more authoritative than women's—which explains why 80 to 90 percent of all voice-over work on TV commercials is done by males. But recently, a women's committee of the Screen Actors Guild hired a research firm to test whether the male voice really is "more authoritative" and "sells better." The result: no significant difference in persuasiveness. In two dimensions—the viewer's ability to identify the product and a more positive attitude toward the product—women were more effective presenters than men were. If "the voice of authority" can be female as well as male in commercials, can politics be far behind?

EROTIC DREAMS—A SIGN OF SATISFACTION

Years ago, Kinsey observed that two activities were particularly related to a woman's "intrinsic sexuality": masturbation and nocturnal orgasms. Researchers immediately focused on masturbation, but not on sex dreams—perhaps because they seemed too much in the male domain. But now Barbara L. Wells, Ph.D., at Brown University, finds that orgasms during sleep are not uncommon among women after all.

Wells surveyed 245 women, ages eighteen to fifty-three, and discovered that 37 percent had experienced sexual arousal during sleep that awakened the women as they had an orgasm. To Wells's surprise, factors not related to the likelihood of nocturnal orgasm included frequency of intercourse, orgasm, masturbation, or sexual dreams; and age, marital status, or religiousness. What were related: satisfaction with one's sex life, sexual liberalism, and a positive attitude about nocturnal orgasms. Wells concluded that nocturnal orgasms reflect cultural factors. As women's waking sexual behavior becomes more liberated, she says, their erotic life during sleep may become liberated, too.

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FITNESS NOW

LAST MAN AT A SPA

A first-hand report on a spa that combines the best of American, European approaches . . .

BY FREDERICK EBERSTADT

On a recent morning, I fled Manhattan for the temperate breezes and balmy waters of the Caribbean. My destination was La Samanna on the French side of St. Martin, probably the most luxurious resort in that part of the world, and indeed not just La Samanna, but the Spa at La Samanna, the latest effort to bring healthier habits to the well heeled. I knew that I could look forward to the next best thing to physical and spiritual rebirth.

There are different ideas in Europe and the United States about spas. The American spas, generally speaking, no matter how comfortable they may be, take the matter of health and fitness very seriously. They go in for hard work and skimpy food. At European spas, on the other hand, you can wander through lovely gardens, drink a mildly disagreeable glass of water, address yourself to a large and delicious meal, and even start a delightful flirtation. I hope I do not seem too shamefully unpatriotic when I say that I lean towards the European version. La Samanna seems an intriguing compromise: it is run by Americans, ordinarily catering to demanding Americans such as Lee Radziwill, Kirk Douglas, Mike Nichols; but, at the same time, it is definitely a French resort on a French island.

My only misgiving was wondering how many other men would be attending this spa session. I had mixed feelings on the subject, uncertain whether I would rather be the Pasha with a vast harem, or whether it would be more comfortable to seek anonymity as one of the "fellers." Pondering this problem (which few men have ever solved), I munched the watery quiche the stewardess brought me, secure in the knowledge that it would be the last lousy meal I would have for a week.

La Samanna is beautiful to see—a shocking rainbow without pastels—orange flamboyant trees, purple bougainvillaeas, yellow trumpet vines, red hibiscus, pink oleander.

The main building, startlingly white and vaguely Moorish, is surrounded by a string of villas and not unlike an ideally comfortable beach house, both cozy and meticulous. My room, with a tiled floor, whitewashed walls, had a balcony from which you could look through the palm fronds at the sparkling sea. It was so cool and seductive that paradoxically it made me wish to change from my city clothes and run outside to see what was going on.

The relaxed attitude at La Samanna extends to exercise, too. There are only three organized activities each day, a strenuous early morning walk through hilly country, a kinetics class, and a dance-exercise class—which seems to be designed for women. There is also a gym with a stationary bicycle, an abdominal Nautilus, and other exercise machines. These exercises are even more inviting when the wall opens up so that as you sit on the bicycle, you look out at the cool green water and see the waves breaking beyond the palms.

But a man can exercise in more traditional ways. Besides the beach and pool, there are tennis courts and a first-rate pro. There is water skiing, sailing, wind surfing, snorkeling, so any guy can fill his days with as much athletic activity as he has a taste for. Afterwards, there is the option of a relaxing massage.

> The relaxed attitude, the pleasures of the spa at La Samanna extend even to exercise . . .

A man usually finds himself embarrassingly awkward at dance exercises; and in the end, since they require skill and control rather than energy, the poor guy may feel he has had no real workout even though he is pouring sweat. However, the low-impact aerobics are great for both men and women and suit anyone agile enough to enjoy them.

Women have no difficulty with the kinetics class; but the turning out and in of feet, the little half lifts from the waist, and the odd arm movements confused and defeated me. My first class was attended by eight women, two men, and two dogs. Pretty soon the dogs dropped out. The other guy, a personable Frenchman, later told me that he knew that we would be friends when he saw that he and I were the only two who could not straighten our knees and *(Continued on page 188)*

A Z I Z A

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Shampoo Rinsability Study, Neutrogena Skin Care Institute. (Excerpt from lab report).

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Fay R.
Paris, Texas

Last word: *If you want to revitalize your hair, try Neutrogena® Shampoo for 14 days as a freshening "vacation." Then your favorite shampoo will keep on being your favorite. And for cleaner conditioning, try Neutrogena Clear Conditioner.*

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(Continued from page 186)

backs at the same time.

The dance-exercise class was held on the tennis court. If the kinetics class had me confused, this one jetted me into outer space. I had no idea what was going on. I staggered and stumbled as best I could through most of the class. Finally I could see that it was about to end and I felt tremendous relief. Then the instructor announced what she clearly thought would be great fun: that each member would lead the class across the court in his or her own dance improvisation. Utter panic. The only other male managed to be called to the phone. I was the last one called on—so I did the only dance step I have ever done on a tennis court: I ran across the court and jumped the net.

The dining room at La Samanna is peaceful and lovely. It has a rustic feeling with its palm-thatched roof and terra-cotta tiles, and it hangs out over the sea. The food at the spa is extraordinary. In France, at Eugénie-les-Bains, where Michel Guérard invented the *cuisine minceur*, I found the meals delicious, but terribly skimpy. I would rise from each meal as hungry as when I had sat down. I suppose I lost weight; I know I lost my temper.

The spa menus at La Samanna add up to only three or four hundred calories a meal; but there are three courses, and I guarantee they

"I did the only dance step I have ever done on a tennis court: I ran across the court and jumped the net"

are filling. Soups like the velouté of celery taste as if they were full of cream, which they can hardly be at twenty-five to fifty calories. There is a delicious gazpacho and a fine cucumber soup. The entrée usually features fish, shrimp, and lobster; but there is also a grilled veal chop and, best news of all for those with a sweet tooth, there are rich-tasting desserts.

At breakfast they serve Sorrel Ridge marmalade and preserves—a great addition to any breakfast table. They are made without either sugar or artificial sweeteners and they taste wonderful. Best of all, they are made in the U.S., and I found them later in my local supermarket. Even for those who are not interested in losing weight, these meals are important because they are made without fat or sugar.

We are all interested in our health; and, if the way I felt and like to think I looked when I left La Samanna is any indication, it is very healthy indeed. (For information on programs at the Spa at La Samanna, write: 200 Madison Ave., NYC 10017.) ▽

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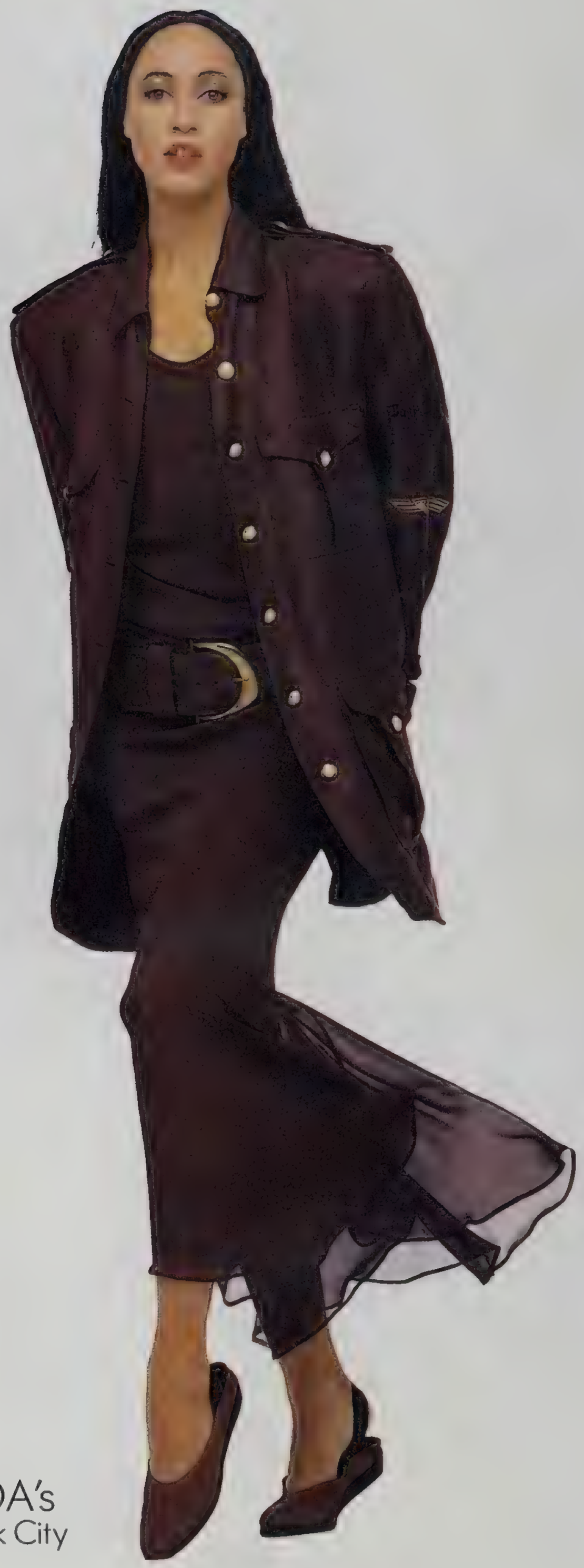

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MANAGING your money

BY MARION ASNES

SHOULD YOU OPEN AN IRA THIS YEAR?

This April 15th marks the deadline for opening your 1986 Individual Retirement Account. It also marks the end of an era for this vastly popular, tax-deductible way to save. From 1987 on, every working person and her spouse will still be able to open an IRA, but many of them will no longer be allowed to deduct their annual contributions. Even so, says Carole Phillips, Ph.D., a Philadelphia financial planner and author of *Money Talk* and *The Money Workbook for Women* (Arbor House), IRAs remain a great way to save money.

The new rules for IRAs work like this: Any single working person who does not participate in a pension or Keogh plan can deduct her IRA. A married working person can deduct her entire IRA contribution if neither she *nor her spouse* has a pension or Keogh plan, or if she has no plan and files separately from her spouse. People who are eligible for pension benefits (even if they are not vested yet) can deduct their entire IRA deposit *only* if their adjusted gross income is less than $25,000 if they are filing alone or $40,000 if they are filing as a couple. Single filers whose adjusted gross income is between $25,000 and $35,000 and joint filers whose a.g.i. is between $40,000 and $50,000 can deduct only part of their IRA deposits.

If you can't deduct your contribution anymore, is an IRA still worthwhile? Absolutely, Phillips believes. "The future income and growth of your IRA still are not taxed until you make a withdrawal, which is a tremendous advantage," she explained. "Left untaxed, money grows much, much faster." Also, she said, "many of us are in the habit of putting up to $2000 into IRAs each year—and we *need* to save. Inflation remains a threat to our future purchasing power. With medical costs rising along with life expectancies, you can't save too much money for retirement."

Mutual funds are the vehicle Phillips prefers for IRAs this year. For people who are willing to take risks in return for big potential gains, she suggests a growth-stock fund with a strong ten-year track record. (Ten years is long enough to include bad years for the stock market as well as good ones.) Less risky are "balanced" funds—also called "growth and income," "total return," or "equity-income" funds—which may hold both stocks and dependable income-producing bonds (here, too, look for a strong ten-year track record). For people who are approaching retirement or who can only bear minimal risks, Phillips suggests buying shares in a fund that purchases high-quality "investment grade" bonds. These super-safe funds generate less interest than high-profile, "high yield" bond funds—which hold risky, if lucrative, "junk bonds"—but more than a money-market fund or bank certificate.

One IRA investment to avoid is gold coins. This year, for the first time, you can buy them for an IRA (not so coincidentally, the American gold coin debuted last October); but they're not a good choice. "An IRA shields your money's future growth and income from taxes," Phillips said. "Gold coins don't throw off any income, and their future price is unpredictable. If you want gold, buy it, but don't put it in your IRA."

INVESTING A DOLLAR AT A TIME

Very often, people want to start investing a little bit at a time, instead of plunking down a thousand dollars or more. Two families of mutual funds make investing easy by requiring no minimum investment: Twentieth Century Investors (800/345-2021), a "no-load" (translation: no sales commission) group of funds, and Sigma Investor Services (800/441-9490), a group that charges commissions ranging from 4.75 to 8.5 percent. (If you invest more than $15,000, the commission rates drop.) Both companies will open an account for you with as little as one dollar.

Twentieth Century offers growth-oriented stock funds, a U.S. government bond fund, and a money-market fund. Sigma's funds invest in stocks, corporate bonds, municipal bonds, and, in one highly aggressive fund, stocks from all over the world; unlike its other funds, Sigma's two money-market funds charge no commissions, but they require a five-hundred-dollar minimum deposit to open an account.

Even though your instant reaction might be to pick the no-load fund, don't rule out a load fund for its commission alone. The way to decide between the families is to choose the fund whose approach, as expressed in the prospectus, pleases you most. Compare performances of funds you like; load funds' reports make allowances for the cost of commissions, so they accurately reflect a shareholder's experience. The best fund will win on its merits. (Besides, if you buy a load fund through a stockbroker, the fund commission includes the broker's fee.) *(Continued on page 202)*

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MONEY

(Continued from page 200)

WOMEN & DIVORCE: GOOD NEWS

Divorcing couples now have another detail to contend with: tax reform. The good news, says Joseph N. DuCanto of the Chicago law firm Schiller, DuCanto and Fleck, is that several tax changes should work to women's benefit.

The new law makes it easier for spouses to deduct alimony payments (property settlements and child support are not deductible)—a surprise, since it has become more difficult to deduct almost everything else. Now, short-term alimony is deductible provided that it is awarded for a minimum of three years—half as long as the minimum before reform. The person who receives alimony must pay tax on the income; but reform helps her, too, by lowering her tax bracket. By making the rules more flexible, Congress has helped reduce the economic disruption divorce can cause.

Child support, on the other hand, may become a negotiating sore point. Only one parent—typically the parent who has physical custody—can deduct a child as a dependent; and the value of these deductions, called "personal and dependent exemptions," is rising substantially. As a result, a high-earning spouse may bargain for the right to deduct the kids in return for a larger support check. But DuCanto calls this demand a red herring: under the new law, very high earners will not benefit from extra exemptions. Instead, he advises custodial spouses to hang on to their deductions; the spouse who pays child support can lump it together with alimony, make a single support payment to the parent, and deduct the whole thing. Speak to a lawyer, of course, before agreeing to any arrangement.

Even more beneficial than the new tax law, DuCanto says, is a law called "The Pension Equity Act of 1984," which gives divorcing wives a claim on their husbands' pensions. "This law guarantees that wives who are 'cast off' in middle age will have some retirement benefits," DuCanto observes. "Since a significant portion of Americans' savings are in the form of pensions, profit-sharing, and the like, this may be the most important legal right most divorcing women have."

MONEY-SPEAK MADE EASY

Everybody needs a smattering of "money-speak" to make investment decisions, keep up with the news, even to hold one's own at cocktail parties. "Susan Lee's ABZs of Economics" (Poseidon Press) is a financial Berlitz course: from Absolute Advantage to Zero-Sum Game, from Conspicuous Consumption to the Welfare State, Lee brings clarity and simplicity to one of the most turgid dialects of English yet devised. "Everybody invests now, which means that people are more interested in the economy," Lee says. "Understanding economists' buzzwords helps you to evaluate their predictions and make better decisions about your own money." ▽

Helmut Newton/*"L'Ultime Séduction." Paris.* 1985.

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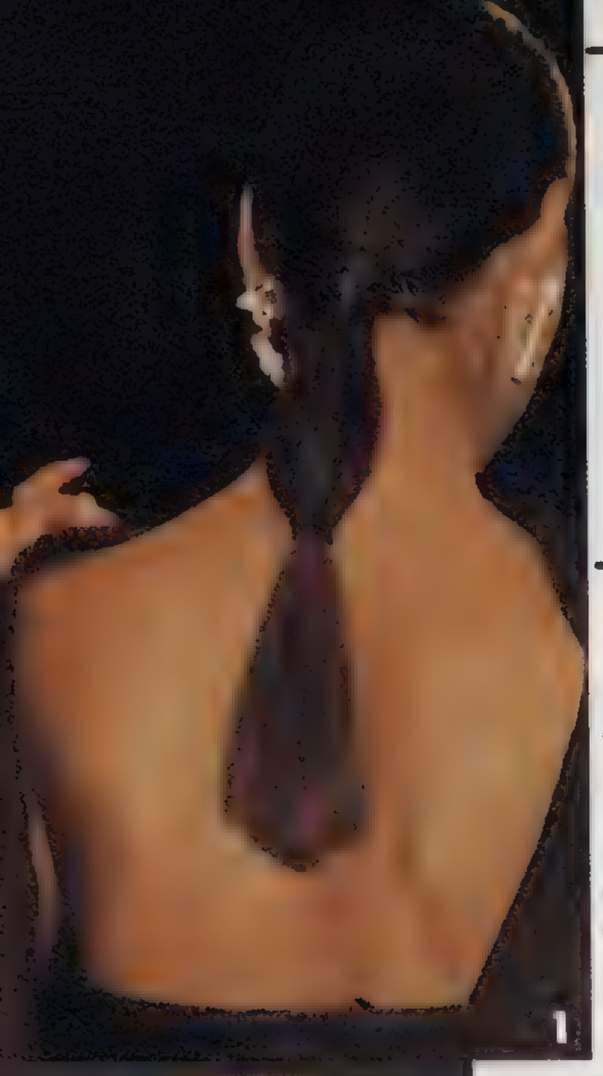
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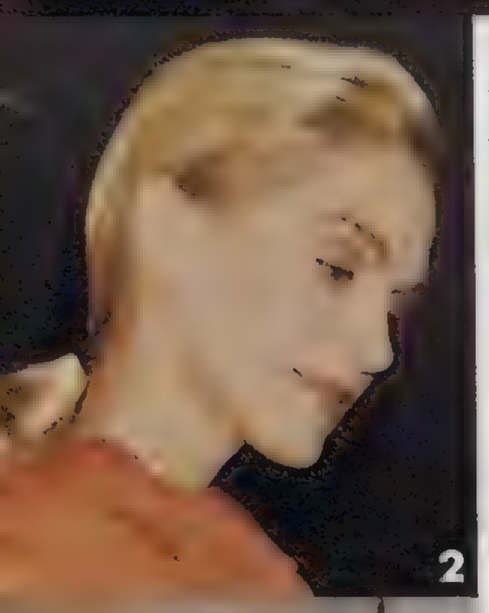
Even for the "biggest" evening, now, hair is simple, neat, more controlled. Ornaments are scaled-down, worn at the nape on a tail or chignon. Appealing: Sergio Valente's gold "tassel," sketched below.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A change of style **After years of "big" hair, fuzzy perms, punk style, there's a new simplicity to hair this spring. This season, the difference is not a matter of "styling" or manipulation; what looks best is straight, neat hair, with a manageable (at or just below the shoulders) length, and a clean, sleek line—most often off the face....Even on fashion runways, where stylists often make a makeup/hair "statement," there was real-life appeal: almost bare makeup, perfectly simple hair—as seen, *left*, at the NYC fashion collections. Appealing for day: hair tucked behind ears (4, at David Cameron) ...held with a headband or in a loose ponytail (7 and 2, both at Calvin Klein). Day or night, there is interest at the nape—in a small chignon wrapped in black jersey for day, ornamented with silk flowers at night (6 and 3, at David Cameron). Charming: the hairpieces—a double-wrapped long tail (1), a braided "twist" (5) at Oscar de la Renta.**

Photos by PIERRE SCHERMAN. Hair by Bruno Dessange; Odile for Bruno Dessange; and John Sahag, John Sahag salon, NYC. Sketch by BOB HEIMSTRA

The return of hair spray

Styling tool of the moment: hair spray—used not to hold each hair in place but to give hair a neat, sleek finish. Changing: spray formulas–lighter, not sticky or dulling . . . and the way they're used—"pumped" onto sections of hair only. Now, there are sprays in varying "strengths" (Redken rates theirs with hold factors), those that dry instantly, provide fast, *lasting* hold (a favorite among stylists: Sebastian Shpritz Forte) . . . . More ease, more control: styling/sunscreening gels in pump dispensers (Flex by Revlon).

MAN TALK

News that the first Ralph Lauren/Polo Grooming Center is opening at the Broadway in LA got us thinking: How do men feel about the attention being paid to their appearance today? Here, answers, ideas, from one of them . . .

● *Men never talk about their hair, but they worry about it—especially when it starts to thin. How does a man's hair look best? When it's towel-dried, "combed" through with fingers. Brushed hair looks too fastidious; blow-drying is worse. Says our source, to any man considering a toupée, "Wear a hat."*

● *A man's hands should be neat and clean—but nails shouldn't look manicured. Shaping nails is one thing; lacquering or buffing is too much.*

● *Men are taking better care of their skin today, having facials. But one trend distinctly unmodern: the look of overpampered skin hidden under bronzer.*

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BY

GREAT TEETH

New dental techniques make it possible now to have "perfect" straight, white teeth—but are they worth it?

BY JUDITH MANDELBAUM-SCHMID

New dental materials and techniques have transformed the way cosmetic dental problems are treated. The biggest breakthrough: development of porcelains and plastic resins that look and behave very much like tooth enamel and that dentists can mold to "create" straight, white, evenly shaped teeth.

But many dentists are taking a critical look at these materials and at the resulting "dental revolution." Their concern: bonding and veneering (see glossary, *below)*—the mainstays of cosmetic dentistry—are serious dental procedures that may change tooth structure. Women should be aware of this fact before seeking to correct minor esthetic problems.

"It is important to realize that in the great majority of cases, cosmetic dental techniques are *irreversible*. Even the 'etching' process used to prepare teeth for bonding and veneering makes very subtle changes in the quality of the enamel. So women should not take these procedures lightly," said Irena Mausner, D.D.S., clinical assistant professor, NYU College of Dentistry.

Another concern: possible impact of cosmetic techniques on health of gums. "If bonding or veneering materials are not carved properly or if they are shoved into the tissues, they can cause inflammation and, ultimately, serious damage," said Marc Lorinsky, D.M.D., assistant clinical professor, Columbia University School of Dental and Oral Surgery, NYC. "In competent hands, however, the risk is very small."

Added Dr. Mausner, "Cosmetic work on the front teeth may be justified if the teeth are badly chipped or misshapen, or if there are dark stains. But to undergo bonding or veneering because your teeth have become slightly yellow should be carefully considered. It is especially important to brush and floss regularly and carefully when teeth are bonded or veneered."

BONDING VS. VENEERING?

Bonding and veneering, either of which may be used to improve appearance of front teeth, offer certain advantages as well as drawbacks. Bonding has one important plus: it is usually much faster than veneering—three or four teeth can be completed during a single visit.

"Under certain circumstances, the bonding techniques are ideal—especially when a patient has chipped the corner off a front tooth, or has a small gap between the teeth," explained Dr. Mausner. But a woman must realize that bonding is a "quick fix" only on healthy teeth. "A previously decayed tooth may be bonded, but first we must make sure the decay has been eliminated. I perform this procedure on front teeth, but advise against it for back teeth at the present time," she added.

The main problem with bonding is that it lasts only two to eight years. Even before that, the resin may pick up stains or chip off and need to be repaired. Eventually, the only solution is repeating the procedure.

Brian F. Pollack, D.D.S., associate clinical professor and director of dental materials research, Mount Sinai Medical Center, warned that abrasive toothpastes—especially those designed for smokers—abrade away composite resins and can shorten the life of bonding. Also to avoid are the ultrasonic devices used to clean teeth in some dental offices. (Air-powered powder cleaners also need to be used with care.)

Porcelain veneers (not to be confused with plastic laminate veneers, which have been abandoned by some dentists because of their tendency to chip, abrade, or discolor) seem to give the best cosmetic results, last longest. "Porcelain veneers have only been available since 1983, so long-term durability has not been evaluated. But we believe they will maintain their strength and their luster over many years," said Dr. Pollack.

One limitation: the veneer changes color slightly during the first few days after the work is completed, which makes it difficult to obtain a good match. For that reason, some dentists feel that several teeth, not just one, need to be veneered for good results, Dr. Pollack explained.

Other drawbacks: Usually, the dentist must remove a portion of enamel before bonding the veneer to the tooth. In addition, porcelain veneers are very difficult to remove, should it become necessary. Finally, unlike bonding, veneering always requires two or more visits to the dentist.

Another difference is price. New York City dentists charge between $150 and $600 per tooth for bonding. Veneering can cost twice as much.

One question pondered by many women: Is it necessary to consult a "cosmetic-dental" specialist for cosmetic work? "The skills required for the new cosmetic techniques are taught at every good dental school. Most well-trained general dentists can perform these procedures competently," said Dr. Lorinsky.

(Continued on page 216)

Cosmetic dental procedures can work wonders but they may not be for everyone. One reason: in most cases, they're *irreversible*...

COSMETIC DENTISTRY GLOSSARY

Bonding *is a procedure in which a composite resin (a plastic-like material) is molded directly onto the tooth enamel, which must first be etched, or roughened, with an acid solution. After the resin is shaped by the dentist, it is chemically "fixed" with visible light, which causes it to harden.*

Veneering *involves bonding a thin shell of porcelain to the tooth's surface. In most cases, some tooth enamel is removed (about one-half a millimeter or about one-fiftieth of an inch) to make room for the veneer. The veneer must be custom-made from moldings, or impressions, of the tooth made in the dentist's office.*

Bleaching *is sometimes used to lighten stains or discoloration, especially darkening caused by removal of a tooth's nerve (root canal work). "Live" teeth are painted with hydrogen peroxide bleaching solution; peroxide can be sealed inside denervated teeth. The dentist then "activates" the solution with a light or a heated instrument. Bleaching is not always completely effective, and it often has to be repeated.*

Crowns, *also called caps, are long-lasting, custom-made covers made of metal, porcelain, ceramic, or a combination of metal and porcelain. To be capped, a tooth must first be filed down. And because this removes considerably more of the tooth than bonding or veneering, it is only used when teeth aren't strong enough for more conservative measures.*

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(Continued from page 212)

OTHER INNOVATIONS

The new plastic resins have also improved the esthetics of common dental problems. "We can use tooth-colored composites to fill small cavities in the front teeth, but using such materials in the back teeth is advised against in most cases," said Dr. Mausner.

Bonding has also eliminated some of the cosmetic problems of orthodontics. "Plastic brackets—which are unobtrusive compared to metal brackets—can now be bonded to teeth to secure braces," said Dr. Lorinsky.

DENTAL IMPLANTS

The biggest innovation in dentistry goes beyond cosmetics. Using remarkable new *implant* techniques, dentists can now permanently replace missing teeth—even when no teeth remain. The most talked-about method is *osseointegration,* developed by Swedish surgeon Per-Ingvar Brånemark. "In this procedure, the dentist implants into the jaw a screw-like device that is made of pure titanium and is able to integrate with bone. After a few months' healing time, custom-made artificial teeth are fixed to the implants," explained Alan Winter, D.D.S., associate clinical professor of dentistry, Columbia University School of Dental and Oral Surgery.

The Brånemark device has been studied thoroughly, and is the only implant system that has received *provisional* approval from the American Dental Association (ADA), although other, newer devices are under consideration. Some dentists point out that the Brånemark system may not be the implant of choice under all circumstances—for example, when only a few teeth are missing. Other implant devices, while not approved by the ADA, are used by some dentists under those conditions.

Most experts agree that regardless of the type of implant, success hinges on the experience and skill of the dentist. "I feel that dentists who are to perform implants should receive comprehensive training that includes experience with a number of different devices. Unfortunately, the field is so new that there are few advanced education programs and no formal specialty of implant dentistry. Until there is, it will be difficult for patients to judge who is qualified to perform implants," said Paul A. Schnitman, D.D.S., M.S.D., associate professor and head of the Department of Implant Dentistry, Harvard School of Dental Medicine.

Dr. Schnitman advised that the best sources of cosmetic-dentistry referral are the American Academy of Implant Dentistry, 515 Washington Street, P.O. Box 2002, Abington MA 02351; the American Association of Oral and Maxillofacial Surgeons, and the American Academy of Periodontology, both located at 211 E. Chicago Avenue, Chicago IL 60611; and the American College of Prosthodontists, 84 NE Loop 410, Suite 273 West, San Antonio TX 78216. Some dental schools have implant centers, which can provide treatment or referrals to qualified dentists. ▽

ONE-DAY DENTISTRY?

Today, dental phobics or people who consider themselves too busy for frequent dental appointments can—for a price—have major dental work done under general anesthesia during a single day. Proponents claim that the equivalent of several weeks' worth of work—including bonding, root canal, gum surgery, implants, and capping—can be completed in a few hours. But many dentists object: there are good reasons why cosmetic work is usually done slowly, meticulously. "When you try to rush through a great deal of work in a short time, the quality can only suffer," said Dr. Mausner.

Another objection: general anesthesia is not appropriate for cosmetic dental work. One of the most important arguments against one-day dentistry, said one expert, is that, when a patient is under general anesthesia, the jaw muscles are relaxed, and the teeth align differently. So it is difficult to obtain a good result.

Dr. Mausner added: "Using general anesthesia or heavy sedation is potentially hazardous, and seems an unnecessary risk for having dental work done. The only possible exception is a patient with a very serious phobia or a physical disability who is simply incapable of sitting in the dentist's chair."

Even the phobic patient has other options. Many major medical centers now offer behavioral therapy programs that are very effective for treating dental phobia for preventative and restorative—not cosmetic—work.

DENTAL FACE LIFTS?

Cosmetic correction of misshapen, chipped or prematurely darkened teeth can make a woman look and feel younger, more attractive. But are the new dental techniques able to eliminate facial wrinkles, as is sometimes claimed?

"Many people believe that as you get older, the teeth wear down, causing facial skin to loosen, but this is not true. Wrinkles are caused by aging of the skin and not by teeth wearing down. It is highly inadvisable to try to stretch the skin by heightening or thickening the teeth in an exaggerated way—this can compromise the normal alignment of the jaw and damage gums," said Dr. Pollack.

If several teeth are missing, this may cause wrinkles or a slackening of skin. Replacement of teeth, through new implant techniques or bridgework, can help this problem.

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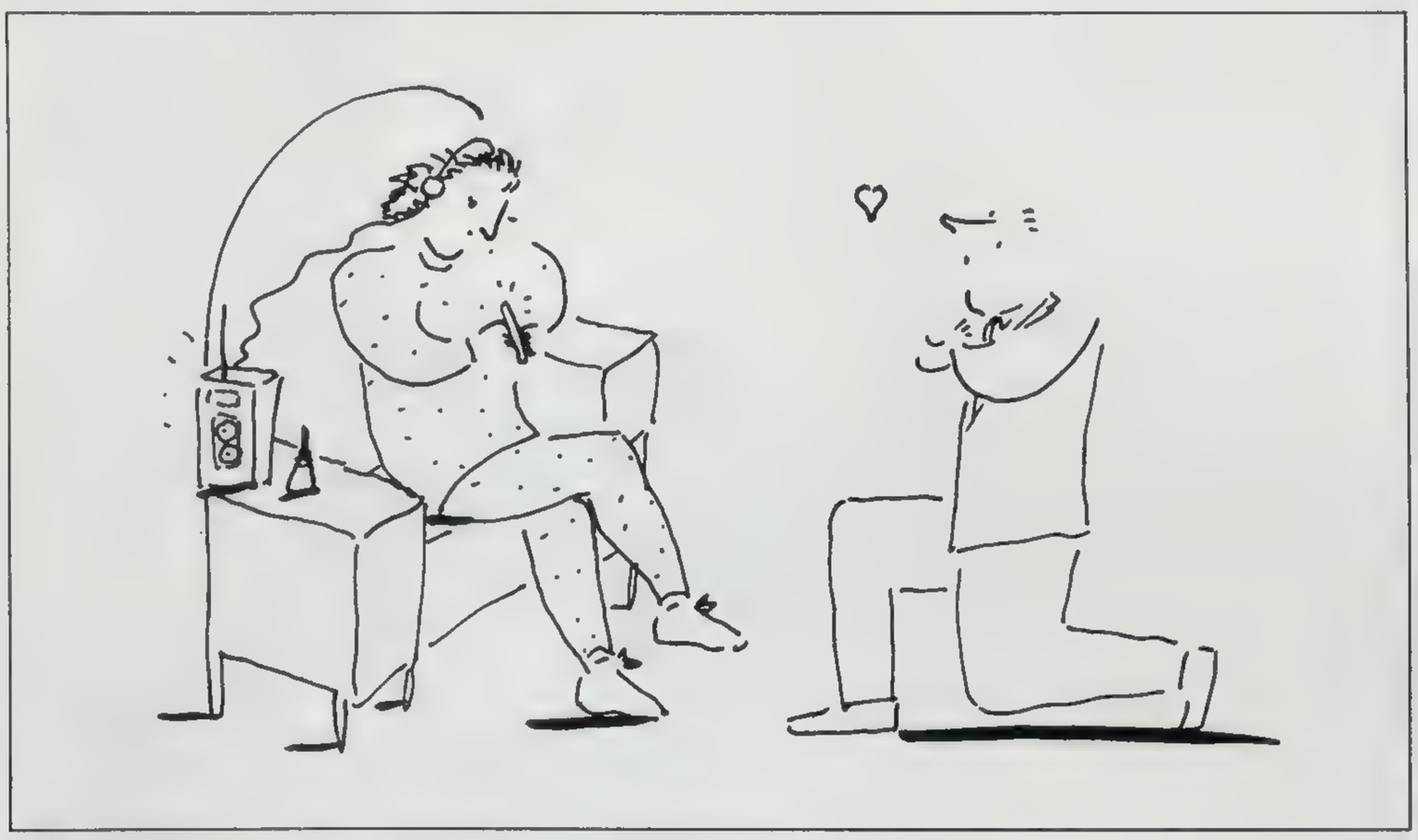
MODERN ROMANCE

Love in the 'eighties: When psychology walked in the door, courtship flew out the window

BY HOLLY BRUBACH



I was raised on a steady diet of the popular songs my parents loved, interrupted every now and then by a good strong dose of big-band music, so that by the time I reached the age of consent most of what I knew about love I had gleaned from the lyrics of Ira Gershwin, Lorenz Hart, and Cole Porter. It was my understanding that love was a state of delirious upheaval, an enviable condition to be aspired to at all costs; that it made people ecstatic and miserable, ennobled and foolish, and that the ecstasy and nobility were well worth the misery and folly; that people who weren't in love mostly sat around anticipating the time when they would be in love again; and that to be in love was to be alive.

Predictably, these notions proved unworkable for a young innocent embarking on the world in the early 'seventies, and in due time I renounced them. Nevertheless, I found that snippets of the songs that during my formative years had played in the background like a soundtrack kept sneaking back to mind. My boyfriend would sing along with the radio, off key, and I would think to myself, they can't take that away from me.

Roses, Champagne, candle- and moonlight, springtime, and Paris exert the same influence on lovers now that they always have. Music and dancing—the subtle fascination of two bodies moving in close proximity—still create an atmosphere of possibility. But today, I think, the possibilities are different, more often sexy than romantic. For romance we need to delve into the past. In *Annie Hall* Woody Allen and Diane Keaton, in love, turn the lights down low and dance a tentative two-step to Cole Porter records because slow-dancing in the dark is romantic. It's what people in love do—never mind that the music they're dancing to is nearly forty years old and that neither of them has the vaguest idea of how to fox-trot.

That music, those dances, belong to a time when popular songs, like movies, were written for adults, and wit and syncopation were thought to be devastatingly attractive. Granted, a lot has changed. But people still pair off. You would think that there ought to be some contemporary equivalent for "Night and Day." There may be in fact, but if there is, why can't I think of it? It isn't the music of the Talking Heads or Bruce Springsteen or the Pet Shop Boys, which is fine for what it is, but isn't romantic. Neither is slam dancing, nor the solo improvisation we've been performing for the past twenty-some years on the floors of discothèques and, now, clubs. I go to the Palladium and think to myself, when I can hear myself think, Is *this* romantic?

Romance is the efflorescence of courtship and if it has been languishing lately, surely that's because courtship has been rendered superfluous. No sooner did free love walk in the door than courtship flew out the window. Lovers who could proceed directly to sex on the first date had no *(Continued on page 220)*

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ROMANCE

(Continued from page 218)

need of eloquent nuances. Popular music began to bypass the heart and appeal directly to the libido.

Romance is not dead, but it is no longer manifested on such a popular, collective scale; the forms it takes these days are individual and idiosyncratic. We have reduced it to its lowest common denominator: two. Getting postcards daily from a lover out of town, meeting for lunch, cooking a dinner, strolling across the Brooklyn Bridge, having photobooth pictures taken, leaving notes in each other's pockets—this is the stuff of romance now, singular gestures and picturesque moments. Gone are the days when people subscribed to romance wholesale, en masse, when feelings of heartsickness and longing were epidemic and the Gershwins issued a bulletin: Love was sweeping the country.

We are living in an age of psychological realism. Everybody today is suspicious of romance because it predisposes us to that treacherous state called "being in love," in which the night and the music conspire with our imagination to make us feel as if we belong to somebody else. We have sworn off romance, like alcohol, in order to have our wits about us all the time. We know better than to confuse falling in love, which is effortless, with loving, which is hard work. We have tired of the thrills that occasional flings provide and devoted our energies instead to something more stable and long lasting. We want our decisions to be based on a solid grasp of the reality of what exists between us and another person, not on the fantasy. When I look around and wonder why there is such a dearth of romance today, I invariably find my mind gravitating to the couples I know who are going to marriage counselors, reading books about how to be one-half of a pair, scheduling their evenings together weeks in advance. Mind you, I'm all in favor of people getting down to business with each other. But must we do it all the time? It seems to me that most of us are so busy working at the relationships in our lives that we no longer play at them. Romance is playful, and we are all of a sudden so serious.

Here are some songs for our time: "Not Just One of Those Things"; "Begin the What?"; "Most of You"; "What Is This Thing Called Intimacy?"; "Intimacy Is Here to Stay"; "At Long Last Intimacy."

> "I go to the Palladium and think to myself, when I can hear myself think, Is *this* romantic?"

The best marriages, I think, are those in which the romance has never died. What is it that enables two people who have known each other inside out for years to remain starry-eyed? My guess is that it's some sort of healthy distance between them that, long after they've sworn to belong to each other forever more, continues to make them chase after each other, seduce each other, court each other. Every so often, each is reminded that they are in fact two separate people, that the other has a will of his or her own, and then the pursuit begins all over again, the cautious process of enticing a stranger to come closer. ▽

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F.Y.I.: INSIDE STYLE

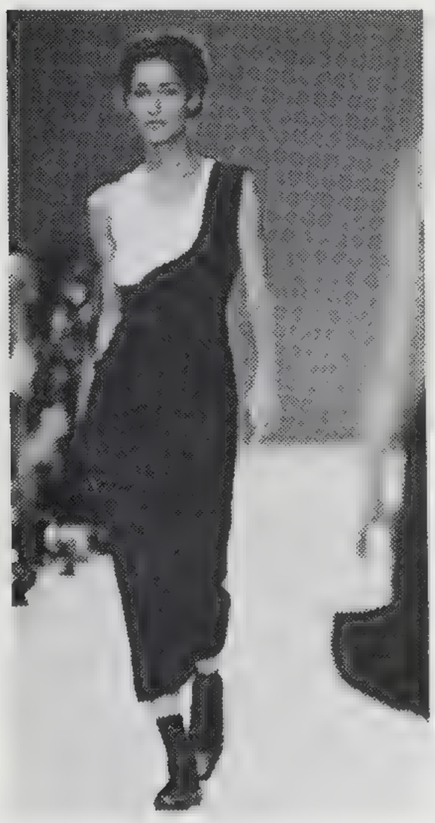
DESIGNING WOMEN

What difference does being a woman make? In the world of fashion, it can be quite a lot. . .

BY KATHLEEN BECKETT

Any woman who resents being pushed, pulled, and pinched into clothes that contort and constrain should go see *Three Women: Vionnet, McCardell, Kawakubo*, the fashion exhibition now running at NYC's Fashion Institute of Technology. In the 120 garments displayed in three galleries, you'd be hard-pressed to find one that places an unnatural demand on a woman's body. It raises the question: does this have anything to do with the fact that the designers are women?

Gender is certainly the most obvious similarity among them. Madeleine Vionnet was a French couturiere in the 1920s and '30s; Claire McCardell, an American sportswear designer during the 1940s and '50s. And Rei Kawakubo helped usher in the Japanese dressing movement of the early '80s. On the surface, you couldn't ask for a more disparate group. But their creations, which span well over fifty years and three cultures, share a concept: they all respect women's bodies by leaving them alone under clothes that are comfortable, unrestrictive, and easy-to-wear.



Made to move: easy dress, flat shoes, above, by Rei Kawakubo

Vionnet's famous bias cut, above; below, McCardell in McCardell, with her signature slouch, pockets

"As a woman, I perhaps have a greater facility for knowing how the clothes feel," says Rei Kawakubo, the forty-four-year-old Tokyo-born designer of Commes des Garçons. Her company's name translates as "like the boys," giving an immediate clue to its iconoclastic nature. Kawakubo's work focuses on the way a woman feels—rather than how she necessarily looks: that's why the designer banished mirrors from her boutiques, except for a few in the dressing rooms to placate customers. The loose, liberating layers she is best known for, and the flat shoes she shows with them, give a woman freedom to move. Kawakubo's creations, steeped in Japanese culture and her own innovative thinking, challenge women to reconsider conventions of Western dress. But basic concerns in Kawakubo's work strike a nerve with almost anyone: the autonomy of the individual and her unique and natural body shape, an understanding of her need to move without restriction, a concession to her preference for clothes that reveal personal style, rather than enforce one on her.

An understanding of women and their preferences distinguished Claire McCardell's career as well. She looked hard at the way women were leading their lives in the 1950s and saw that "they were moving to the suburbs, driving cars, participating in sports, and spending the day in one outfit instead of dressing differently for different occasions," says Laura Sinderbrand, a curator of the FIT show. McCardell met women's new demands by designing clothes she herself could use—clothes that helped revolutionize a generation's notions of the way to dress.

"You have to compare McCardell's clothes with the daywear of the time to realize that much of what she created was a departure from what was accepted as stylish and conventional clothing of the day," Sinderbrand says. That's why the designs are shown in front of photos of the predominating claustrophobic cinched-in suits and dresses with waistlines, darts, and a structure all their own. McCardell's creations were a radical break. She put pockets in them, encouraging women to relax, if not slouch, at a time when they were supposed to stand up straight, clutching their handbags in front of them. She elasticized cuffs, something Sinderbrand says wasn't done even in *(Continued on page 224)*

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DESIGNING WOMEN

(Continued from page 222)

children's wear at the time. She borrowed double-stitching, jumpsuits, and denim from men. She put women on the streets in dancers' leotards and ballet slippers to maximize their mobility. And she forbade her models to reshape their bodies with bras and girdles, believing they would ruin the free and natural fall of the fabric as well.

It was also impossible to wear foundations under Vionnet's clothes after she invented the bias cut—a mere twisting of fabric from the straight grain to the diagonal that remains one of fashion's biggest breakthroughs. "Everyone made dresses that flowed in the same direction," Vionnet said in an interview shortly before her death in 1975. "But I saw that if I turned the fabric on an angle, it gained elasticity." And it clung to the curves of the body as never before. This intimate play of fabric and the human form caused a minor scandal: in no way could a woman wear a corset underneath a Vionnet creation. As a matter of fact, she couldn't wear much at all.

It might seem clear that being a woman was responsible for these designers' similarities, but conclusions are debatable. Even the experts involved in the exhibition aren't always in agreement. "I taught design for sixteen years," says Sinderbrand, "and it was always my observation that men were not as restrained as women by considerations of their own body types. The women students tended to reflect their own concerns about their bodies. The men students did not." But co-curator Harold Koda feels "any designer who ends up creating a style goes outside herself. On some level (the work) has to be displaced. The designer has to say 'I have commercial considerations. I have a client.'"

"They all respect women's bodies by leaving them alone..."

The clients of Vionnet, McCardell, and Kawakubo tend to be independent and self-assured women who could carry off designs that often stood "beyond fashion," as Koda says. In fact, the curators of the show often had trouble dating the pieces. Designed with timeless concerns in mind, the clothes aren't immediately locked into any period. The women who designed them were originals. They seldom followed fashion—although fashion followed them—and so their creations remain, forever, *in* fashion.

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When we first introduced the Lands' End Square Rigger Attache, little did we know the favor it would find with women. Almost every day that passes we get new and almost unbelievable testimonials.

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Nancy Unger is a substitute teacher for grades 7 to 12. To her, our Square Rigger spells "survival".

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SPECIAL ADVERTISING SECTION

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Hair, shape and style take a new direction, moving up off the face. To get this look, great for chin-length to just-shoulder length hair with a bit of a wave, apply **Vidal Sassoon's Ultimate Hold Mousse** to damp hair. Bending head over, blow-dry using fingers to sleek hair close to sides of head, full on top. To finish and volumize top, curl random ends of hair. Ease out a few fringy bangs—flirtier when they're asymmetrical—and knock 'em dead!

Now, the best-looking hair has a softer, fuller, more natural feel than ever. No gimmicks here, just sensational hair. You want this look for your long-but-on-the-limp-side locks? Distribute **Vidal Sassoon's Full Body Mousse** throughout towel-dried hair. Blow-dry with a diffuser attachment, lifting roots and scrunching ends to plump hair and maximize natural movement. Don't part your hair, and redirect bangs up and over into the main cascade of hair with a vent brush and blow-dryer.

Don't let dry, damaged or over-processed hair stand in your way of fabulous style. **Vidal Sassoon's Moisture Rich Mousse** softens dry hair and helps give a healthy lustre to less-than-perfect hair. For this look, hair is dried until barely damp. Vidal Sassoon's Moisture Rich Mousse is rubbed into palms and hands run through hair, molding and shaping it for the look of controlled volume. The bang treatment: Insert hand, palm down, grasping hair between moussed fingers. Flip whole hand over so palm faces up, releasing hair and removing fingers. Wow!

PHOTO: **PHILIPPE BERTHOMÉ**
HAIR BY SUZI MATE OF VIDAL SASSOON/BEVERLY HILLS

EL ENCANTO
ON LOCATION

Fashions in this special section were shot amidst the charm and hospitality of the El Encanto Hotel and the Mission Santa Barbara. With a Mediterranean climate and old Spanish flavour, Santa Barbara is the home of this most significant landmark. Founded 200 years ago and still very much in action, Mission Santa Barbara is home to a group of Franciscan monks who keep its charm and inspiration glowing.

Not too far away is another landmark that offers a different kind of reflection—the kind that comes from being surrounded by luxury. Built in 1915, the El Encanto Hotel and Garden Villas is a mecca for gracious living. Being there is a little like being in a dream world with its spectacular views of Santa Barbara and the Pacific, superb French cuisine and Old World hospitality. Set down in lush surroundings, El Encanto is a sprawling complex of comfy rooms and clusters of charming adobe cottages, all decorated in the French-country style. Not to be missed while visiting Santa Barbara. For further information and reservations write to: El Encanto Hotel and Garden Villas, 1900 Lasuen Rd., Santa Barbara, CA 93103; or call 805-687-5000. For these and all your travel needs contact Lister International Travel Service, Inc., 30 Rockefeller Plaza, Mezz 12, New York, NY 10112; or call 1-800-228-2234 (in New York—212-582-3460).

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NOUVELLE
by Susan Miller

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One of the most exciting purveyors of fashion today, T. Edwards specializes in bright, spirited clothes that are fun, comfortable and stylish. The fresh and lively designs from Nouvelle by Susan Miller fit that description. Fashionably footloose, they can go anywhere. Smart enough to wear to work, they're also fun enough to wear on weekends.

Along with an effortless sense of style, there's a certain artfulness to be found in Nouvelle by Susan Miller. This comes from the clever way that the designer brings her colors and patterns and textures together.

Shown here, left; short cropped polo with combo stripe (#2025) 58.00 worn over multi-paneled long combo-striped skirt (#2028) 72.00. Right; combo-striped cardigan (#2020) 72.00 worn over short-sleeved tee top with tiki print (#2002) 38.00 with narrow striped slim skirt (#2023) 40.00.

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At T. Edwards they understand what it takes to step out stylishly. Always a source for the newest ideas and styles, its offerings are not only up-to-the-minute but on top of emerging trends. The expressive designs from Mario Romano are a perfect example of the stores' fashion philosophy.

Mario Romano's wild and witty western clothes range from gingham shirts to patchwork jackets and black denim mini-skirts. Ruffled and laced and punctuated with eyelets, these country outfits are aimed at a new kind of heroine who knows how to wear her clothes with a throwaway chic and a certain amount of melodrama.

Shown here: black and white gingham button front shirt with white eyelet (#0125) 88.00 worn with black denim snap front skirt with black and white gingham and eyelet twin skirt (#0116) 104.00.

PHOTO: **PHILIPPE BERTHOMÉ** HAIR AND MAKE-UP: NADIA TARICCO/CLOUTIER STYLING MOUSSES: VIDAL SASSOON STYLING: TAE/CÉLESTINE-CLOUTIER ACCESSORIES: MAXFIELD, L.A.

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A celebration of style and taste by YVES SAINT LAURENT

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Denim is flying high this season, taking off in surprising new shapes and stylish directions. Top designers around the world are utilizing it to present some of their finer fashion statements. As a result, denim has taken on a whole new character.

Inspired by its new found popularity and encouraged by its freshness and wearability, Style Patterns has created a collection of sophisticated denim looks to sew at home. In body-conscious shapes that emphasize the waist, the clothes have an easy charm and a city smartness. Instantly appealing and capable of blending into any situation these clothes project the modern point-of-view of Style Patterns.

Based in London but introduced here last Fall the Style Collection includes almost 300 fashionable looks that range from classic to progressive. Appealing to women who take a creative approach to sewing, Style introduces an average of 40 new patterns each season. An intermingling of designer ideas from the fashion capitals of the world, some of the clothes are created for Style by such international designers as Carolina Herrera, Alfred Sung and Bruce Oldfield. Shown here; chic body-hugging, back-zip denim sheath and cut-away peplum jacket—Style Pattern #1009. Look for Style at the fabric store nearest you—or call 212-576-0668.

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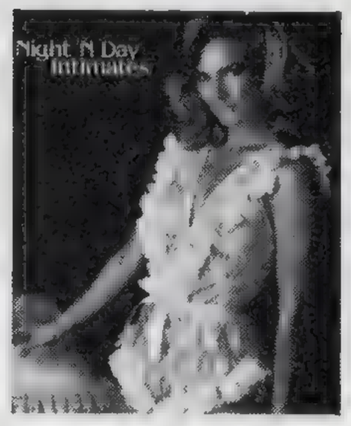

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THE HORMONE MYSTERIES: WHAT WE KNOW NOW

Your body's start/stop switchers, hormones trigger sex, growth, metabolism, and more—even how you think and feel. And how you think and feel can affect your production of hormones. Scientists are finding new clues to the control of these key events . . .

BY ELLEN SWITZER

One of the most complex and subtle of the medical mysteries under investigation in our day is the body's production and deployment of hormones. The growing ability of doctors to detect and measure these potent substances is opening up ways to correct and control health problems that were incurable in the past.

The word *hormones* says *sex* to most people, but that is just one of their roles. Manufactured in our bodies, usually but not always by glands, hormones travel through the bloodstream to specific targets, known as receptors, where they set off vital processes: conception, birth, growth, sexual maturation, metabolism, digestion. Recently, scientists have added to this list hormones that influence thoughts and feelings—and the reverse, feelings that influence hormones.

New developments in the commercial production of synthetic hormones are being reported almost weekly. They have improved the diagnosis and treatment of such problems as menstrual irregularity and pain, infertility, menopausal and postmenopausal symptoms, and impotence. But, "consumer beware." As Judith L. Vaitukaitis, M.D., director, General Clinical Research Centers Program, Division of Research Resources, National Institutes of Health put it: "The problem with having hormones suddenly come into fashion is that some physicians and members of the general public alike tend to see endocrinological problems when they are not there. The best defense against being fooled or exploited by the marketplace is knowledge."

What do we know? Most of our hormones (there may be as many as two hundred) come from the endocrine system of nine glands: hypothalamus, pituitary, thyroid, parathyroid, adrenal, pancreas, pineal, thymus, ovaries in women and testicles in men, or from such organs as the brain, heart, kidneys, and intestine. All secrete their hormones directly into the bloodstream, through which the hormones travel to receptors at their target sites, where they start or stop various bodily processes. Unfortunately, this intricate communications system does not always work perfectly.

Dr. Vaitukaitis described the possible flaws: "If the concentration of the hormone in the blood is too high or too low, the chemical signal to the receptor may be too strong or too weak. Or the system might also malfunction when there are too few receptors. The right amount of hormone might be going to the right place, but without a receptor it will not be processed adequately."

The center of the whole hormonal mechanism is the hypothalamus gland, located at the base of the brain. It secretes at least ten different substances that either trigger or block the hormones secreted by the pituitary gland, which is slightly below the hypothalamus and attached to it by a stalk. Pituitary hormones, in turn, switch on and off other glands, including those that regulate sexuality.

The amounts of hormones secreted by all these glands are infinitesimal; many can be measured only in *nanograms*—billionths of a gram! Until recently, doctors had no way to observe or measure hormone production accurately; but new technology is making it possible to calculate hormone amounts, and their actions—even on the brain—can be viewed by techniques such as tomography.

FEMALE HORMONES: LIFE-CYCLE REGULATORS

The menstrual cycle is a dramatic example of the delicate hormonal balance of estrogens and progestins maintained in a woman's body. A series of complex feedback interactions among the hypothalamus, the pituitary, the ovaries, and other glands and organs stimulate ovulation, prepare the uterus for pregnancy, and, when conception does not take place, adjust so the process can begin again.

The cycle is normally repeated throughout the reproductive years from the onset of menstruation (usually between the ages ten and sixteen), to menopause (usually between forty-five and fifty-five) when ovarian follicular function first slows down, and then ceases.

Before the development of medicinal hormones, there was little that could be done when a woman experienced problems in any part of her reproductive cycle. Menstrual cramps were treated with medicines consisting of alcohol plus narcotics. Menopausal difficulties were both *(Continued on page 238)*

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THE HORMONE MYSTERIES

(Continued from page 236)

exaggerated and dismissed. If a woman could afford psychiatric care, she might have turned to a mental health specialist for what in those days was called "involutional melancholia." But as technology created hormonal products to supplement the body's own output, these products were used extensively to manipulate not only the menstrual cycle but fertility and even mental health.

"The problem is that within each new technological discovery in medicine there is a tremendous oscillation of opinion, often ranging from total acceptance to total panic, about the use of the new medication or technique," said Lila A. Wallis, M.D. clinical professor of medicine and attending physician at The New York Hospital-Cornell Medical Center, who treats a great many women from puberty through menopause. "The patient and the physician must become partners in making shared decisions about the uses of hormones, as well as about other health-care issues."

Hormones, whether "natural" (which means of animal origin) or synthetic (manufactured in the laboratory), have side effects; and a careful physician uses them only when there are clear indications that benefits will outweigh risks. In years past, a girl of fourteen or fifteen who had not yet started to menstruate might have been injected with hormones to help her systems begin her cycle. But a young adolescent may be exercising too much or eating too little, so that her hormone-producing capacity is inhibited. (Young professional dancers or athletes may start menstruation very late, or not at all.) If this is the case, most physicians today would *not* prescribe supplemental hormones.

The same is true for women whose menstrual cycles have been established normally, but stop when they begin a course of exceedingly vigorous exercises, or go on drastic diets. Some of these women tell their physicians that they are not concerned with their lack of menstrual periods, but physicians now know that amenorrhea, if allowed to continue over a long period of time, can affect a woman's fertility; it can also lead to osteoporosis later in life, since *(Continued on page 240)*

PMS: "RAGING HORMONES" AT WORK?

Millions of women experience various degrees of pains, aches, swelling, and mood swings prior to menstruation. These symptoms have in recent years been given a collective name: PMS, i.e., pre-menstrual syndrome. PMS is not an illness . . . it is a collection of symptoms that apparently vary in severity from woman to woman. But recently the catch phrase has caught the attention of not only the medical but also the legal community.

In 1981, two women in Great Britain were allowed to plead guilty to manslaughter instead of murder on grounds of "diminished responsibility" because allegedly their PMS was so out of control that they were suffering from a form of temporary insanity. Since then, a few lawyers in the United States have attempted to use the same defense, but prosecutors and judges have refused to accept a PMS defense as mitigation for a crime.

In addition, various clinics, usually profit making, have offered to diagnose the exact severity of PMS, and to treat the symptoms. All physicians interviewed for this article said that there were no objective tests for how serious a case of PMS might be. Only the description of the woman to her physician can be used to judge how incapacitating the condition is. Also, there is no generally accepted effective treatment. Physicians usually suggest life-style changes: less salt intake, fewer cups of coffee, and more exercise. In exceedingly severe cases, they might prescribe a mild sedative. Progesterone, which was the main treatment used by PMS clinics and by some doctors, is of no value; and many of the clinics using the hormone have been closed by local consumer affairs and public health departments.

One of the problems created by the wide media discussion of PMS is that such stories seem to re-affirm the "raging hormones" theory, which has long kept women out of responsible positions in the workplace. Some lawyers feel that the whole PMS theory is a weapon that also could be used against a woman in a child custody suit.

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GRUPPO ARRI MILANO

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bone thinning and estrogen deprivation have been found to be interconnected. Again, few physicians would advise hormonal treatment as a first resort. The advice of most would be to cut down exercise and to increase calorie intake to see if this will re-establish menses. If not, further studies will be indicated.

Physicians are also more aware today that emotional as well as physical stress may affect hormone production and cause a temporary cessation of menstruation. The best example of this is the young woman who has had unprotected sexual intercourse, then misses a period or two. She is often terrified that she may be pregnant, and her fear itself is causing her endocrine system to react. . . thus producing the missed periods.

MALE HORMONES: THEIR USE AND MISUSE

Every embryo during its early existence in the womb produces only androgens, i.e. male hormones. Only later do some of these androgens turn into female hormones, estrogens and progestins. One thing is sure: all males make female hormones in their adrenals throughout their lifetimes; and in women the same glands and the ovaries produce small amounts of androgens as well as estrogens and progesterone. In cases where the sexual hormonal balance never turns decidedly male or female, either in the womb or later during adolescence, the result can be a feminized male or a masculinized female. With hormonal treatment it is now possible to remedy these situations, except in a few rare instances, usually when the receptor cells are at fault.

One role for androgens in both sexes is, according to Helen Singer Kaplan, M.D., Ph.D., clinical professor of psychiatry and director of the Human Sexuality Clinic, at The New York Hospital-Cornell Medical Center, that these male hormones are closely associated with sexual desire. "Men who have been deprived of their main supply of testosterone . . . or whose testosterone level is low due to illness or some other cause, gradually lose their interest in sex and their ability to have an erection," she writes in her book *The New Sex Therapy*. "This [also] happens when patients suffering from certain urological disorders are given an estrogenic preparation. When an androgen antagonist is administered to treat compulsive sexual behavior, libido and potency disappear in three weeks. They are rapidly restored when the drug is discontinued. . .

"Testosterone is a highly effective aphrodisiac for women, especially when the androgen-estrogen ratio has been on the low side. . . . It has been discovered that women who have been deprived of all sources of androgen. . . cease having erotic dreams and fantasies, and cannot be sexually aroused by previously effective sexual stimulation."

What all this means to physicians specializing in sex therapy is that often very accurate endocrinological studies must be made to determine the possible physical source of the difficulty. Patients who only a few years ago might have been referred to a psychiatrist or a marriage counselor may now be advised to see an endocrinologist first. When sexual problems are caused by an insufficient secretion of androgens, these hormones are prescribed; and the trouble usually clears up. Androgens are also frequently effective in increasing sperm count in men with fertility problems.

But, while androgens are becoming increasingly useful in medical practice, they are also being employed, often illegally, by athletes to produce additional muscle mass. According to H. Leon Bradlow, Ph.D., adjunct professor and researcher in endocrinology at The Rockefeller University in New York City, this practice is not only prohibited by most national and international sports organizations, it could also be exceedingly unhealthy. During the 1984 Olympic games, referees and other sports experts suspected that women swimmers, particularly those from Eastern bloc countries, might have been given androgens to augment their shoulder muscles and biceps. Tests have been devised to determine whether such drugs are being taken. However, it is difficult to tell whether a woman athlete is secreting extra androgen naturally or whether additional hormones have been given artificially; often the women refuse to be tested.

Occasionally sports physicians also see men who have taken extra male hormones in the mistaken belief that these substances will improve their performance. "Actually, artificially increased muscle mass might help a weight lifter, but I don't think it would be much help in any other sport," Dr. Bradlow said. "And since these artificial androgens are a fairly recent development in medicine, we are not all sure what their effect will be in the long run."

SEX HORMONES AND CONTRACEPTION

According to the best available statistics, fifty-four million women worldwide—with about ten million in the United States—use birth-control pills, most of them containing a combination of estrogen and progestin. A minority of women use the so-called mini-pills (progestin alone).

When birth-control pills first came on the market in the early 1960s, they were greeted with uncritical enthusiasm. However, some of the optimism was tempered when it became evident that, for a small percentage of women, these hormone-containing pills seemed to increase the risk of forming clots in the blood stream, which could break off and go to the lung, heart, or brain. Studies with more recent lower-dose pills (now almost universally in use in the United States) show that the risk is considerably less. However, women who have major surgery, particularly in the abdominal region, are advised to stop using oral contraceptives at least four weeks before the scheduled operation, and to use a barrier method instead. The alternative method should be continued after surgery for about another month. The same rule holds true for women who are *(Continued on page 242)*

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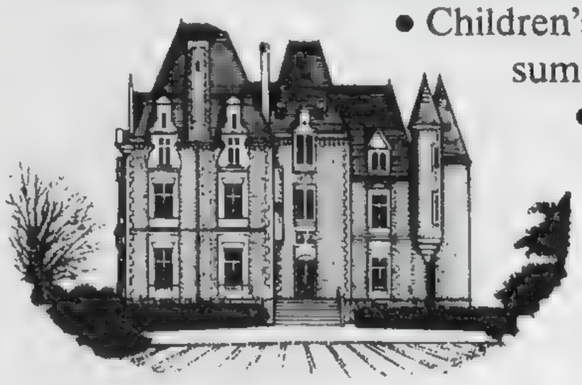

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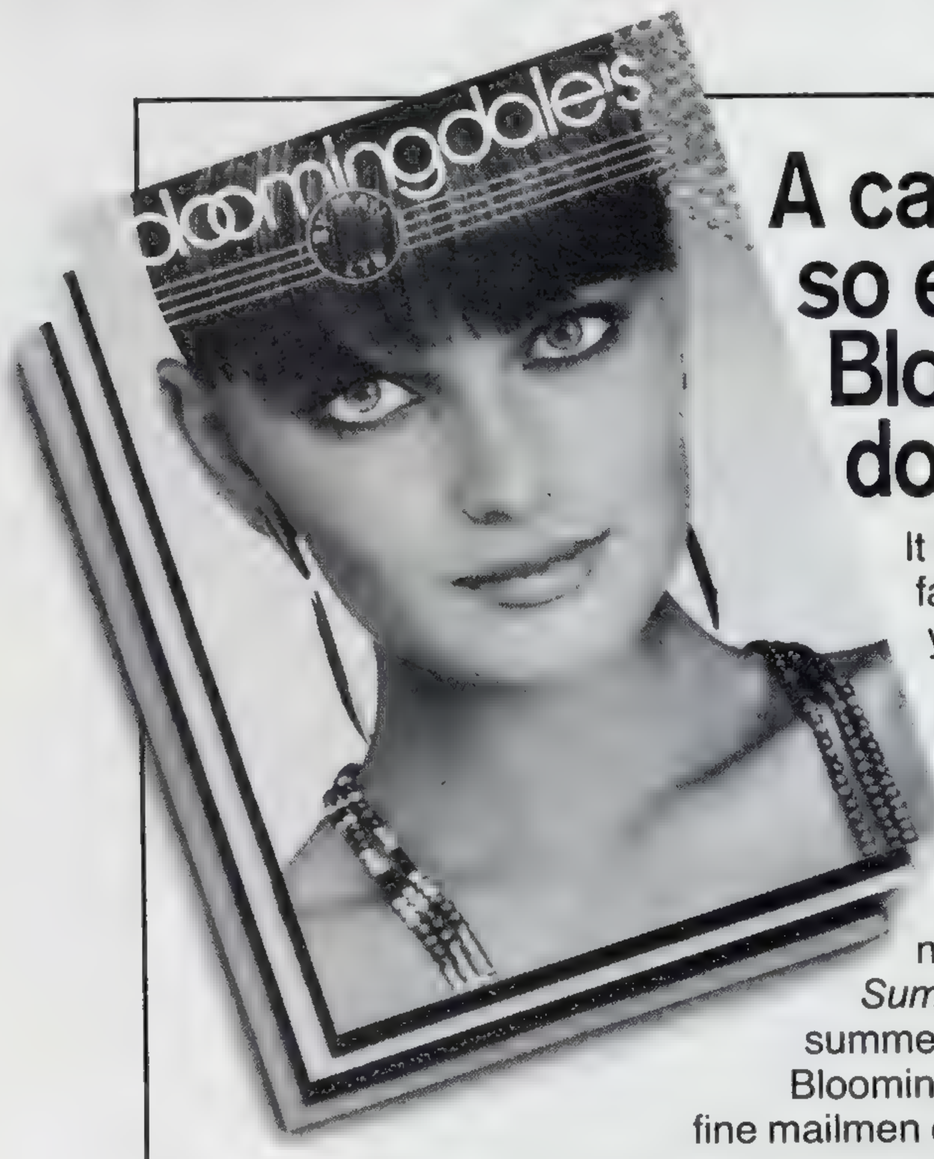

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immobilized (for instance, because of serious fractures) for a number of weeks or months.

A few women have experienced metabolic changes when they first started taking the Pill, especially in the higher doses. Blood sugars became elevated, along with a number of blood lipids (fats). Also, a very small group developed elevated blood pressure. But the good news is that the dosage of estrogen (the hormone apparently responsible for most side effects) has been lowered steadily in birth-control pills, and that the number of side effects has gone down accordingly. Most physicians feel Pills sold now are much safer than those produced even five years ago. (Turn to page 528 for a discussion of the Pill vs. breast cancer.)

Until recently, the IUD, which prevents conception without interfering with the endocrine balance of the body, was the birth control alternative for millions of American women. But last year one of the last companies still manufacturing IUDs in the United States announced that, because of a multitude of law suits, their devices would be taken off the market. Now, only one is still being manufactured in the U.S.: Progestasert, an IUD that is also a hormone product.

The T-shaped device is inserted into the uterus in the same manner as other IUDs and works by releasing progesterone continually into the wall of the womb, thus preventing conception. This is highly effective; but the device must be replaced once a year since the hormone supply is depleted in that time. According to Louise Tyrer, M.D., vice president for medical affairs at Planned Parenthood Federation of America, a two-year Progestasert has been submitted to the FDA, but has not as yet been approved. "Not only is this kind of IUD an excellent method of contraception, the hormone works to lessen the amount of menstrual blood a woman loses each month," said Dr. Tyrer.

BRAIN HORMONES AND FERTILITY

Scientists have long been puzzled by some couples whose endocrinological and other functions appear to be entirely normal, but who somehow do not seem able to conceive even after years of trying. A clue may lie not in the hormones generated by the reproductive glands but by those in the *brain*.

In 1985, scientists at Genentech, Inc., a California biotechnology company, reported in the British scientific journal *Nature* that they had discovered a long-suspected but elusive brain hormone, produced by the hypothalamus, that inhibits the production of the hormone prolactin, produced by the pituitary. When the brain hormone is insufficient, too much prolactin may be produced. It is already known that excessive prolactin reduces the fertility of both men and women.

Only tiny amounts of this newly discovered substance are available naturally, but gene-splicing techniques will make larger quantities for laboratory *(Continued on page 244)*

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THE HORMONE MYSTERIES

(Continued from page 242)

study, according to the California scientists. Someday, the brain hormone may cure some cases of infertility; and stimulating the pituitary hormone may be useful as a natural contraceptive.

ESTROGEN AND MENOPAUSE

Pharmaceutical estrogens first came on the market in the 1930s. By the 1960s, we were in what Dr. Wallis called "a total acceptance" period of estrogen therapy for menopausal women. Not only were the hormones used to control symptoms (hot flashes and drying out of vaginal tissue), women were told that they would keep looking and feeling younger without adverse side effects. Those developing emotional problems during their forties and fifties were routinely treated with estrogen.

Much of this changed during the 1970s. Research established an association between the medicinal estrogen and endometrial cancer, and there were some fears of breast cancer. Women became frightened of taking estrogen at all, even when it might benefit them.

The most recent research indicates that the association between endometrial cancer and post-menopausal estrogen treatment (different in kind from the estrogen in birth-control pills) is indeed a possibility. However, in women who are not at high risk for breast cancer, or who have not had previous cancer of the breast, there seems to be no increase in breast cancer risk with estrogen therapy.

One additional benefit: Apparently estrogen, whether naturally secreted in the body or given as medication, inhibits the decalcification and thinning of the bones known as osteoporosis, which entails health risks that may be more severe than the possibility of endometrial cancer.

Dr. Wallis and several other physicians interviewed for this article now advise estrogen therapy for their patients if there are *severe* symptoms, giving estrogen in as low a dose as possible and combined with some progesterone, until symptoms are under control. If the woman has had a hysterectomy, and so is in no danger of endometrial cancer, most physicians will still be careful both in terms of the dose and time that estrogen is given. For vaginal dryness, Dr. Wallis and many other physicians prescribe estrogen creams, if other forms of lubrication don't work.

There are also some women who seem to be at especially high risk for osteoporosis. For such women, especially if they no longer have a uterus, low-dose estrogen therapy may be prescribed for a longer period.

All scientists are now convinced that giving a menopausal woman estrogen will *not* keep her looking younger; and it *won't* help with emotional problems. "If a woman is more irritable, or has trouble dealing with everyday problems during menopause, the chances are that they are caused by changes in her life situation, not her anatomy," says Dr. Wallis. "However, if a woman has serious hot flashes or night sweats *(Continued on page 246)*

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THE HORMONE MYSTERIES

(Continued from page 244)

that keep her from getting a good night's sleep, she may be irritable for that reason. Then helping her get adequate rest may be the solution.''

HORMONES AND BLOOD PRESSURE

Scientists have discovered the human heart secretes a hormone that seems to play an important role in the regulation of blood pressure. First called ANF (for atrial natriuretic factor; later researchers have given it other names, including auriculin, atriopeptin, and cardionatrin), the hormone stimulates the elimination of sodium from the body. Excess sodium is considered to be implicated in hypertension (high blood pressure).

Apparently, ANF inhibits the production of several hormones and other body chemicals that cause retention of water and salt while also stimulating the kidneys to speed up the secretion of these two elements, thus reducing blood pressure in clinical trials. In tests, the heart hormone reduced blood pressure not only in normal volunteers but also in some patients with congestive heart failure owing to fluid and salt accumulation.

To date, ANF has been given only intravenously. For it to be useful outside of the laboratory, some more practical form of administering the hormone will have to be found. Scientists are working on ways to give it orally, or even as a nasal spray.

GH. . .NEWEST MEDICINAL HORMONE

Until recently, a person's height was an accident of genetics. Some individuals seemed to excrete more growth hormones than others, which seems to account for some super-tall basketball players. Other individuals stay unusually small, either because they inherit shortness genes from their parents, or because their pituitaries excrete less GH than others. And certain tiny tumors on the pituitary could cause excessive growth in some people without producing other symptoms.

Martin Sonenberg, M.D., Ph.D., acting chief of the Endocrinology Service at NYC's Memorial Sloan-Kettering Cancer Center and professor of medicine at Cornell University Medical College says that GH is now being used by many physicians to treat certain kinds of dwarfism. It is also being used occasionally to help an exceedingly short youngster to attain more normal size. The hormone has to be given *before* adolescence to be effective, but it works.

According to Dr. Sonenberg, giving GH to a child not afflicted by the dwarf syndrome is medically controversial. ''Sometimes the psychological effects of extreme shortness may make the prescribing of GH advisable,'' he says. ''But we don't know yet what all the possible side effects of these hormones are. They are simply too new to tell.''

Indeed, the first version of medicinal GH, which had been approved by the FDA, had its approval revoked when some patients who had been given the hormone developed nervous system irregularities. Now, a different form of GH, produced through genetic cloning, has FDA approval and is being used in selected instances.

The flip side: GH antigen has also been developed, which can be used to stop the excessive amount of hormone poured into the system when a pituitary tumor is present, making it possible to avoid surgical removal. However, occasionally a parent of a youngster who seems to be growing extraordinarily tall (usually a girl) will ask a physician to prescribe the antigen to stop growth. All the researchers consider this idea dangerous, Dr. Sonenberg said. ''Interfering with hormone production should never be undertaken lightly. We know that the pituitary controls many life processes. . .and altering its functions may have effects down the line which we simply cannot predict at the time.''

Recently, scientists have also noted that *when* hormones are released, as well as how much, may have a direct influence on growth. According to Dr. Vaitukaitis, ''Boys who mature early sexually (the so-called Young Hercules syndrome), produce high levels of male sex steroids. They grow muscular, but they do not grow tall, because receptors in the growth centers of their bones heed the steroid hormone signal and stop their growth. Boys who mature later in their lives have a chance to grow taller before they obtain high levels of sex steroids that turn off bone growth.'' ▽

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22–CARDEAUX MIRACLE COVER. This formulation conceals like no other in the market. Just a dab will cover skin imperfections and camouflage dark circles under the eyes for all skin tones. This creamy concealer truly performs miracles. To be applied with or without foundation. Miracle Cover covers all day. Retails for $14.50. Special Introductory price **$10.00.**

23–MILO CREAM PLACENTA LIQUID from Milopa of Switzerland... a remarkable invention based on Dr. Filatov's histotherapy principle. A fresh cell rejuvenating lotion that smooths and tightens skin and repairs damage from acne, sun and aging to give it a youthful glow. Notice the remarkable changes in your skin. Regular 3 oz. size $36.00, this 1/2 oz. sample, a two week supply, for **$5.00.**

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24–MONOI de MONOI—PARIS. "CHRISTIANE" EAU DE TOILETTE. Imagine a new form of fragrance. Daring by day... Seductive by night. Touched with a rapturous blending of fruits, flowers, spices and greens to capture the very essence of: LA FEMME NOUVEAU Finally, there is Christiane... Now and forever... in natural spray concentrate, 1.7 fl. oz. to take with you everywhere. An $18.00 value... yours for only **$10.50.**

25–NEUTROGENA® BEAUTIFUL SKINCARE KIT. Start your day in a refreshing way with Neutrogena® Rain-bath® Shower and Bath Gel. Then, enjoy new Neutrogena® Norwegian Formulation Emulsion... it's "richer than a lotion." Cleanse your face with gentle Liquid Neutrogena®, then moisturize with safe, effective Neutrogena Moisture®. Yours for just **$6.00.**

26-27–CLIENTELE DAILY NUTRIENT SUPPLEMENTS for beauty, vitality and good health. A 15-day trial size, plus a beauty bonus of cosmetics and skincare, formulated by leading M.D.'s. $50.00 value, only **$10.00.** You will automatically receive a fresh 31-day supply of Nutrients monthly for only $35.00. Guaranteed to please or your money back. Specify: Normal/Dry or Normal/Oily.

28–For the incurable romantic. Lush floral essences, a hint of Bulgarian roses, and traces of sandal and amber create **Pavlova's** exotic aura. This special "La Collection du Bain" contains .33 oz. Parfum Spray, .75 oz. Dusting Powder, two 1 oz. Guest Soaps, 4 oz. Body Shampoo, and a decorated lacquer box. A $62 product value, just **$13.**

29–POUR LUI OSCAR DE LA RENTA. The fragrance for the man of impeccable elegance. This roomy, two-pocket, zippered travel kit contains everything he needs to travel in style. Eau de Toilette and After Shave (.75 oz each), Creme Shave Vitale and Balm Vitale (1 oz. each) a $27.00 value, yours for **$10.00.**

30–Quick Bronzer From MILOPA OF SWITZERLAND gives you a natural-looking tan without the sun! Tans in 2–3 hours and lasts approximately 3–6 days. Self-tanning substance is a form of sugar and is absolutely harmless to the skin. Contains vitamins and has no coloring. A moisturizer ideal for skin sensitive to sunshine. Regular size tube $12.50 now SPECIALLY priced at **$10.00.**

31–32–PUPA. Introducing the incredible Pupacolor Kit by Pupa of Milan, Italy. In the 2" x 3" space of a 2-pan eyeshadow find 4 new coordinated "rainbow" shadows (with wet or dry applicator) and matching mascara. Choose blue or brown palette. A value of $29.95, exclusively for Beauty MarketPlace readers at **$10.95.**

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35–36–TALIKA EYELASH CONDITIONING CREAM. How do your lashes grow so naturally long, silky, seductive? The secrets is **TALIKA,** a very special French formula of pure natural ingredients that stroked on nightly encourages thicker, healthier, lovelier lashes. 1/10 oz. **$10.00.** To Complement the cream, try our Eye Make-Up Remover (Non-Oily) at **$8.50.**

37–LE PARFUM SALVADOR DALI. One of the 20th century's greatest artists, Salvador Dali, has transformed his art into fragrance. This unique fragrance comes in a bottle also designed by the master and is itself a work of art. Now you can own this masterpiece. A 1/6 fl oz parfum, a $25.00 value, yours for only **$7.50.**

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41–TATIANA SENSATION—perfectly timed for Spring. Treat yourself to gentle mistings of Tatiana®, an exotic blend of precious florals. Together with this sleek all black Quartz watch, your up-to-the minute fashion accessory for fun and sport—you'll be set for hours on end. Manufacturer's Warranty included. This $40.00 value, yours for only **$15.00.**

42–TOVA . . . A NEW DIMENSION IN SENSUALITY. Refined and elegant, **TOVA** is light, clean and delightfully fresh. A unique and exotic fragrance of jasmine, sandalwood, citrus and lavender. Unforgettable **TOVA** Parfum is $55.00 for 1/4 oz. Yours to sample: Eau de Parfum in an elegant 1/8 oz. black purse size atomizer for only **$7.50.**

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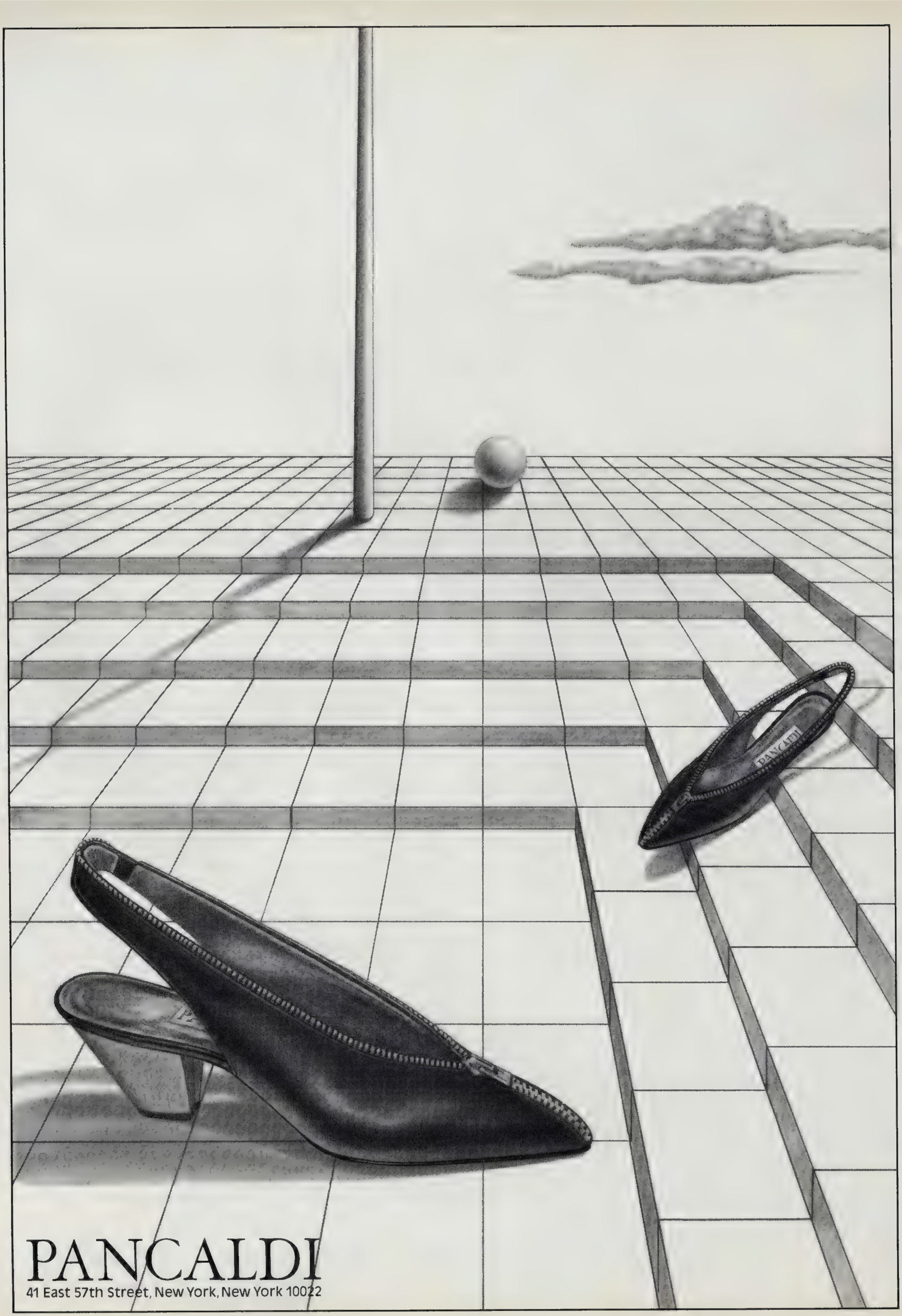

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How Lean Is *Too* Lean?

Healthy, fit women naturally have more body fat than do similarly fit men, but this is *not* to say that women are at a lower fitness level, say experts.

"Men who undergo endurance training commonly have body-fat content as low as 5 percent. Women don't normally get that low—unless they starve themselves. A few well-nourished women (such as marathon runners) have lowered their body fat to 7 to 8 percent; but the vast majority of female athletes remain above 10 percent," said Edward S. Horton, M.D., professor of medicine, University of Vermont. *Normal-weight women who exercise moderately usually have body-fat content ranging from 15 to 25 percent.*

Body fat and energy: Some women struggle to lower body-fat content because they believe it improves performance. "But I have seen women who reduced their body fat below 10 percent only by restricting calories so drastically that they began to lose muscle mass and, consequently, reduced performance," Dr. Horton said.

Another concern: for unknown reasons, women who combine strenuous training with severe caloric restriction tend to have irregular or absent menstrual periods, which can be associated with premature thinning of bones.

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—Adapted from *Physiology of Fitness* (Human Kinetics) by Brian J. Sharkey, Ph.D.

FITNESS HAPPY?

A study at The University of Michigan found that 80 percent of a national cross section of American adults were "somewhat" or "very" satisfied with their physical condition. Most believed that they got as much exercise as necessary and were more physically active than others their age.

This would be an encouraging finding, were it not for the fact that over 90 percent of these men and women were not obtaining the minimum amount of physical activity considered necessary for cardiovascular fitness: at least thirty minutes of vigorous exercise—such as jogging, biking, or swimming—three times weekly. Many engaged in an "active" hobby such as gardening or dancing.

Those relatively few men and women who felt dissatisfied with their fitness level also reported the most health problems and were much more likely to feel that they were overweight. "Overall, these findings suggest that Americans are satisfied with their physical condition if they perceive themselves to be healthier and more energetic than others in their social network," said Christine Brooks, assistant professor of sports management and communication, The University of Michigan.

Despite the popularity of the fitness movement, one-third of the American adult population never exercises. Statistics such as these do not bode well for the U.S. Department of Health and Human Services' objective: to "have 60 percent of the adult population between the ages of eighteen and sixty-five physically active by 1990." What is needed, said Brooks: better public education about the importance of evaluating one's fitness level and making exercise a habit.

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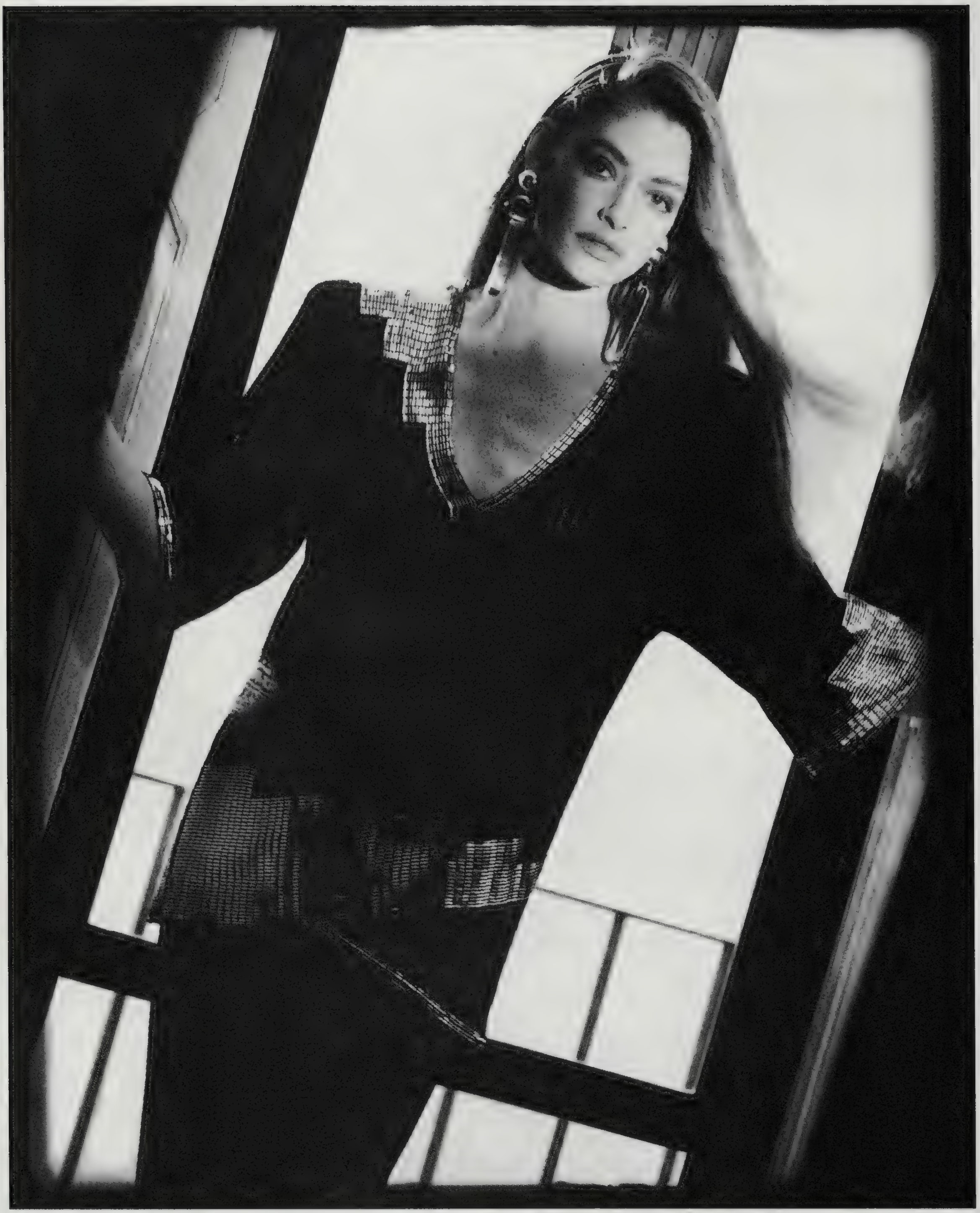

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DRIVING STYLE

Range Rover arrives! . . . new convertibles . . . driving and anger. BY LESLEY JANE NONKIN

At last! Range Rover, the four-wheel drive vehicle that auto buffs have drooled over—and that women, who are expected to be its primary drivers, will love—is here! This sophisticated $30,000-plus cousin to the Land Rover (RR is fully enclosed, has automatic transmission, power seats and windows, air conditioning, cruise control, "puddle" lights) was developed for off-road exploration of Omani deserts, Alaskan snows. But it was snapped up by British gentry (including Queen Elizabeth II) as a "country" alternative to their Jags and Ferraris.

What test drives on the road—and off—in Wales reveal that women might enjoy: excellent visibility from low, wide windshields; easy steering in knee-deep mud—or on the highway; easy-to-load tailgate; plush interior; low center of gravity—making RR less likely to "roll." RR also has *the* smoothest ride of any 4WD car and outstanding durability—almost all built since their 1970 debut still run.

What's new in styling? An increasing appreciation for the design—the comfort—of luxury cars, which have grown in popularity from 3.5 percent of the market in 1970 to 7.7 percent in '86. Last year, Ford's Lincoln Town Car led the pack. . . .Two new '87 luxury models to debut this month: BMW's first mass-produced convertible!—the terrific, racy 325i (about $30,000) and Rolls-Royce's grand new "Yuppie car"—the hand-built Bentley Eight (about $89,900). "We're going for the younger affluent driver," explains Rolls-Royce senior executive Reg Abbiss.

Recent Hertz poll: Americans spend 42.4 minutes a day commuting to work—95 percent of the time in a car. . .

In springtime, a driver's thoughts turn to images of Grace Kelly in *To Catch a Thief* cruising lush roads of the Riviera in a convertible. . . .New coupes to make such dreams come true: Toyota's '87 Celica convertible with increased horsepower and Chevrolet's '87 Cavalier RS convertible—with a more powerful engine, wider tires for improved handling. . . .

What's happening in safety? A new study shows that people with impulsive, aggressive personalities have more auto accidents after emotionally destabilizing events than others. "After a quarrel with children, husband, or boss, you are more emotionally unstable, so concentration becomes poor," warns Dr. Ming Tsuang, professor of psychiatry, Harvard Medical School. "Don't jump into a car impulsively; keep cool, wait awhile." Even happy events may cut concentration—Dr. Tsuang says that celebratory alcohol, drugs must be avoided if you plan to drive home . . . . When shopping for a car, women should look well beyond exterior design. Important: a car's "safety" rating as determined by Highway Loss Data Institute's survey based on injury and collision insurance records. Results for '83-'85 models? Big cars fare best—e.g., Cadillac Brougham 2D, Buick LeSabre; cars with worst losses: Mitsubishi Tredia, Cordia. (More: HLDI, Watergate 600, Washington, DC 20037.)

Trend in cars showing up at Los Angeles' hottest see-and-be-seen restaurant, Spago: according to valet Javier Delgado, who parks them, "anything black or dark grey"—in particular, Mercedes-Benzes (like Raquel Welch's and Linda Blair's), Porsches (like Tatum O'Neal's), Rolls-Royces (like Kenny Rogers'). . . .

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Correcting color mishaps . . . do ponytails break hair? . . . caution for the beach-bound

Q I love wearing ponytails—especially now that they're back in style again. But, do they cause hair damage and breakage?

A It's true that repeatedly pulling hair back can cause breakage both at the hair line and where the clip or elastic band is placed; but you can minimize it. First step: Conditioning hair after every shampoo to resist breakage.

Also important: the hair accessory you use. "Check metal clips for sharp edges that can cut into hair," advises James Whittam, Ph.D., vice president of science and technology for Vidal Sassoon. "Avoid clips that have many small teeth as these can also damage hair; a wide-toothed barrette is less likely to cause breakage. Thicker elastic bands are kinder to hair than thin ones—and always use a coated, not plain rubber, elastic. Be careful not to fasten clips or elastics too tightly and take time to *undo* ponytails gently."

Good news: many new ways to wear a ponytail or chignon require less "tugging" and hair manipulation. "The most modern ponytails are tied low and loose in the back, which puts less pressure on delicate hair strands," says hairstylist Odile Gilbert, for Bruno Dessange, NYC. "Even braids are looser, softer; and hair is not pulled tight against the head, a frequent cause of breakage around the hairline. The idea that every hair should be in place is no longer modern. I think ponytails look best at the end of the day, when hair has loosened, creating wisps around the face."

Q After I used an at-home haircolor recently, my brunette hair looked orange; I tried to "correct" it, but instead, my hair took on a greenish cast. Help!

A While many women color their hair at home without problems, mistakes can occur—if you use the wrong shade for your hair, for example, or if you leave the haircolor on too long. Correcting a haircolor mishap is a complicated, multi-step procedure, often requiring a mix of several shades of haircolor, and is best handled by a professional colorist. The process can be time-consuming (two to three hours at the salon) and expensive; but in the right hands, results can be worth it.

"The first step in professionally correcting any haircolor mistake is to condition hair thoroughly, since it's likely that the hair has become damaged and dry from the other haircolor applications," says Linda Tam, manager, Linda Tam salon, NYC. Next, the colorist may try to remove the unwanted color—in your case, green—by applying a temporary salon-formula haircolor designed to remove unnatural tints (Tam uses Redken's "Filleral"). Such tints can also tone down too-bright reds, or remove the "yellow" cast that can result with grey-hair rinses.

Next step: reapplying color in the shade you want. "I mix different haircolors to get a rich, natural-looking shade—a procedure a woman should *never* attempt at home," says Tam. "Then, I condition hair *again* to minimize damage, and to 'lock in' color. Often, I add subtle highlights, followed by reapplying conditioner." This step—using conditioner after *each* color application—is key to preventing excessive damage to hair.

If you color at home, how to prevent problems in the future: consult a professional colorist *first*, who can help to determine the best "formula," techniques for your hair.

Q I know that lemon juice is a gentle way to lighten hair in the sun, but after I used some, the skin on my hands and neck broke out in a rash. Is there a connection?

A Most likely. "Certain citrus fruits—lemons and limes especially—are high in a substance called 'oil of bergamot,' which, when combined with sun exposure, can cause a rash known as photo-contact dermatitis. This is relatively common," said Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology at Mt. Sinai School of Medicine, NYC. "Many perfumes, soaps, and shampoos also contain oil of bergamot and can produce the same type of reaction—an itchy rash that could last a week and, in severe cases, could leave permanent darker pigmentation on the skin."

For this reason, doctors advise avoiding getting citrus fruit juice on your skin when you're out in the sun—and suggest using caution when consuming citrus drinks, or tropical drinks garnished with lime or lemon. Also, although concentrations of oil of bergamot have been reduced in perfumed products, doctors still advise washing off any perfumes—including perfumed soaps, lotions, and shampoos—before going out into bright sunlight. "Even perfume applied the night before could cause this reaction if it's not washed off in the morning," said Dr. Pearlstein.

See your doctor at first sign of such a rash; he or she may recommend a prescription-strength topical steroid cream to ease the itching, reduce inflammation.

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hAIR NOW

Permanents, redefined . . . short-hair options

Perm Tactics

What do women want from permanent waves today? In a survey conducted by Lilt, 88 percent said "better body," "easier styling"—answers that reflect a trend toward longer, fuller hair (as seen, *right*) and new gentler perms—some with built-in conditioners—often meant to be used only on sections of hair. (Latest technique: Vidal Sassoon's "Spin Perm"; hair is woven through a plastic 45 RPM record adapter.) "It's still not a good idea to perm and color at the same time," says Louis Licari, of La Couleur de La Coupe, NYC. "Color shade and placement will be less precise. What may work: perming only one section of hair while you color another."

accessory of the moment: the headband, making a comeback in many forms. Examples: Calvin Klein's classic version(page 206); and elastic varieties to wear straight, or doubled-over for sporty ponytails, one-minute chignons (Scunci's come in leather, velvet).

"NEW WAVES"

The new Chanel "philosophy"—a witty, younger approach to clothes (as interpreted by Karl Lagerfeld)—also extends to hair. Example: updated bob, left, by Alexandre de Paris for Chanel (note signature "number 5" earrings). It's a spirited, "upswept" look that works best for thick, wavy hair, or as an alternative for black women. Hair is blown dry while bending at the waist, using fingers to lift hair gently. Gel, applied sparingly to ends of hair, near nape of neck, holds a neat finish.

Photo, ANDREA BLANCH. Hair, Ray Allington for Vidal Sassoon; makeup, Andrea Paoletti

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health

Medical information in your face? . . . speedy dental work . . . C-section controversy. BY MELVA WEBER

FACE, A TELLTALE HEALTH SIGN

Long-term cigarette smoking can ravage the faces of women and men, says a British physician. What's more, "smoker's face" is a distinct clinical sign independent of other factors, such as sun exposure or weathering.

In *British Medical Journal*, Douglas Model, MRCP, a consultant physician at District General Hospital, Eastbourne, reported a survey of hospital outpatients between ages thirty-five and sixty-nine. About half of the smokers and none of the nonsmokers had smoker's face, defined as having any of the following: lines or wrinkles radiating at right angles from upper or lower lips or corners of eyes, deep cheek lines or many shallow lines on cheek and lower jaw; gauntness and prominent bone contours, sunken cheeks; leathery, worn or rugged skin, either slightly pigmented and greyish or full-color with orange, purple, and red tones.

Dr. Model devised a photo test of nine faces, among them the late Hollywood star William Holden and poet W.H. Auden, both smokers. Using his criteria, smokers and nonsmokers are easily distinguished. In *Archives of Internal Medicine*, editor Alfred Soffer, M.D., said he hoped smokers not impressed with the risk of emphysema, lung cancer, or coronary disease will stop smoking when they learn it's ruining their faces.

"CORAL" IMPLANT LETS BONE REGROW

Scientists in California and Texas are testing cranial bone implants that allow living bone cells to grow back and replace the missing skull segment following surgery.

Coral skeletons, made of calcium carbonate, are converted through a process of chemical exchange into a crystalline substance known as hydroxyapatite, which retains the delicate porous structure of the coral. This coral model serves as a framework and protects the underlying brain while bone regrows. What's more, the regenerated bone grows to the center of the implant as well as at its edges, according to the investigators, Ralph E. Holmes, M.D., of the University of California at San Diego, and Herbert K. Hagler, Ph.D., of the University of Texas Health Science Center at Dallas. They believe the implants are an improvement over currently used bone grafts and plastic overlays.

"I expect that in the next few years we will have implants made of hydroxyapatite and collagen that will act as synthetic bone," says Dr. Holmes. "Also, we will culture patients' own osteoblasts (bone-producing cells) and populate the pores of the implant with these cells before surgery."

TEN-SECOND ROOT CANAL

A new method for filling root canals can dramatically cut down the time you spend in the dentist's chair. At the University of Pittsburgh School of Dental Medicine, Andrew Michanowicz, D.D.S., developed a speedier method for inserting gutta percha, the soft thermoplasticized substance commonly used to close the canal. In the improved procedure, which takes approximately seven to twelve seconds, the gutta percha is warmed, then put in a syringe and injected directly into the canal. In the traditional packing procedure, ten to twenty tiny toothpick-like cones of gutta percha are placed by hand; the process can take an hour. The injection method, says Dr. Michanowicz, makes root canals a lot easier for both patients and dentists.

TOO MUCH MONITORING, TOO MANY CESAREANS?

Electronic fetal monitoring, which measures an unborn baby's vital signs during labor, is standard practice in many hospitals. Across the nation, it's reported, at least two of every three women in labor are connected to fetal monitors. Kenneth J. Leveno, M.D., believes in selective monitoring, used only in cases with risk of complications. Dr. Leveno and colleagues at the University of Texas Health Science Center at Dallas studied nearly thirty-five thousand deliveries—one series in which fetal monitoring was routine, the other in which it was used only for pregnancies with complications. The results: no apparent benefits for low-risk mothers and babies, though more Cesareans were performed. Health authorities report that the rate of surgical deliveries has risen alarmingly. Suspected causes: monitors giving signals of abnormal heartbeats where no real problem exists; doctors doing Cesareans to protect themselves from lawsuits. Another study shows private patients are more likely to have Cesareans than are clinic patients; statistics show no significant benefit. In the view of some medical leaders, more selective use of fetal monitors and Cesarean sections is indicated.

BARKING BATHTUB'S MANY USES

The lithotripter—medicine's "barking bathtub"—has proven effective in treating kidney stones and is being tested against gallstones and bladder and kidney tumors.

Harvard Medical School's Albert G. Mulley, Jr., M.D., M.P.P., describes lithotripsy as "not so much a miracle as a well-engineered, highly selective application of brute force." The shock wave, focused into a sphere of energy less than an inch in diameter, is potentially painful and could cause tissue injury if it reaches air-filled lung tissue or gas bubbles in the bowel, as well as other problems. But in a year of use at The New York Hospital-Cornell Medical Center, the shock-wave treatment was 95 percent effective against kidney stones, reported Robert A. Riehle, Jr., M.D., in the *Journal of the American Medical Association*.

According to *The New England Journal of Medicine*, the shock treatment is being applied to stones in the gallbladder and common bile duct. West Germany's Klinikum Grosshadern at the University of Munich and Dornier Corporation, developers of the lithotripter, released data on nine patients with gallstones and five with stones in the common bile duct. All gallbladder stones were disintegrated into sludge or small fragments, and in six patients these disappeared within months. Treatment of patients with common bile duct stones was successful for four out of five. As yet, the Food and Drug Administration in our country has approved lithotripsy for kidney stones, not gallstones.

In ongoing studies at the University of California, Los Angeles, Christian Chaussy, M.D., another of the developers of the lithotripsy device, found that the device reduced bladder tumors in laboratory animals and that adding the chemotherapy agent adriamycin to the shock treatment produced even greater effects in shrinking the tumors. Dr. Chaussy said the shock waves seem to change the cancer cells' structure, while noncancerous cells are only slightly affected. Test-tube studies showed that lithotripsy shock waves acted similarly on kidney tumor cells.

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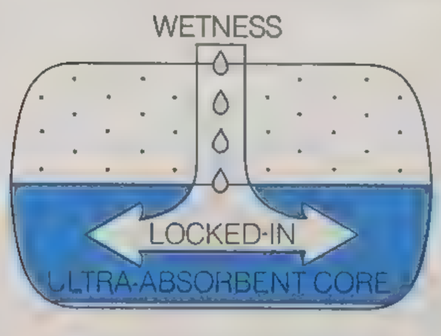

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IMAGE

Of the thousands of letters of appreciation Fashion Plus has received, one arrived from the wilderness. The woman had trekked to a remote spot in Canada to see the salmon run, spawn and die. The fish had yet to perform their miracle of nature when she got there. But the time of waiting produced its own surprise—a group of adventurous women in the middle of nowhere sharing their excitement about the special large-size Fashion Plus section in Vogue magazine. And so she wrote: "Never underestimate the power of the written word and great photography." The power of good photographs —the images people select and construct of themselves—continually impresses us. The images usually displayed in the media offer one culturally approved view of the world. In particular, they inform women of the sanctioned style of beauty. Trouble is, the prevailing images are uniformly slim and young, while women are not. And in measuring themselves against the ideal, women —no matter their attractiveness, worldly success and accomplishments—almost always come up disliking themselves. The startling fact is that the image has more power even than reality to shape the way women feel about themselves and their bodies. So here, in an array of beautiful images, is Fashion Plus. This section bears witness that women who are bigger than the highly arbitrary ideal not only exist but have a lively and exciting place in the world. And want to look their best. Always. This alternative image, as large-size readers tell us, goes right to the heart of feminine self-worth. And that is where the enjoyment of fashion begins. So enjoy!

Hara Estroff Marano

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MAKEUP, ADELE FASS

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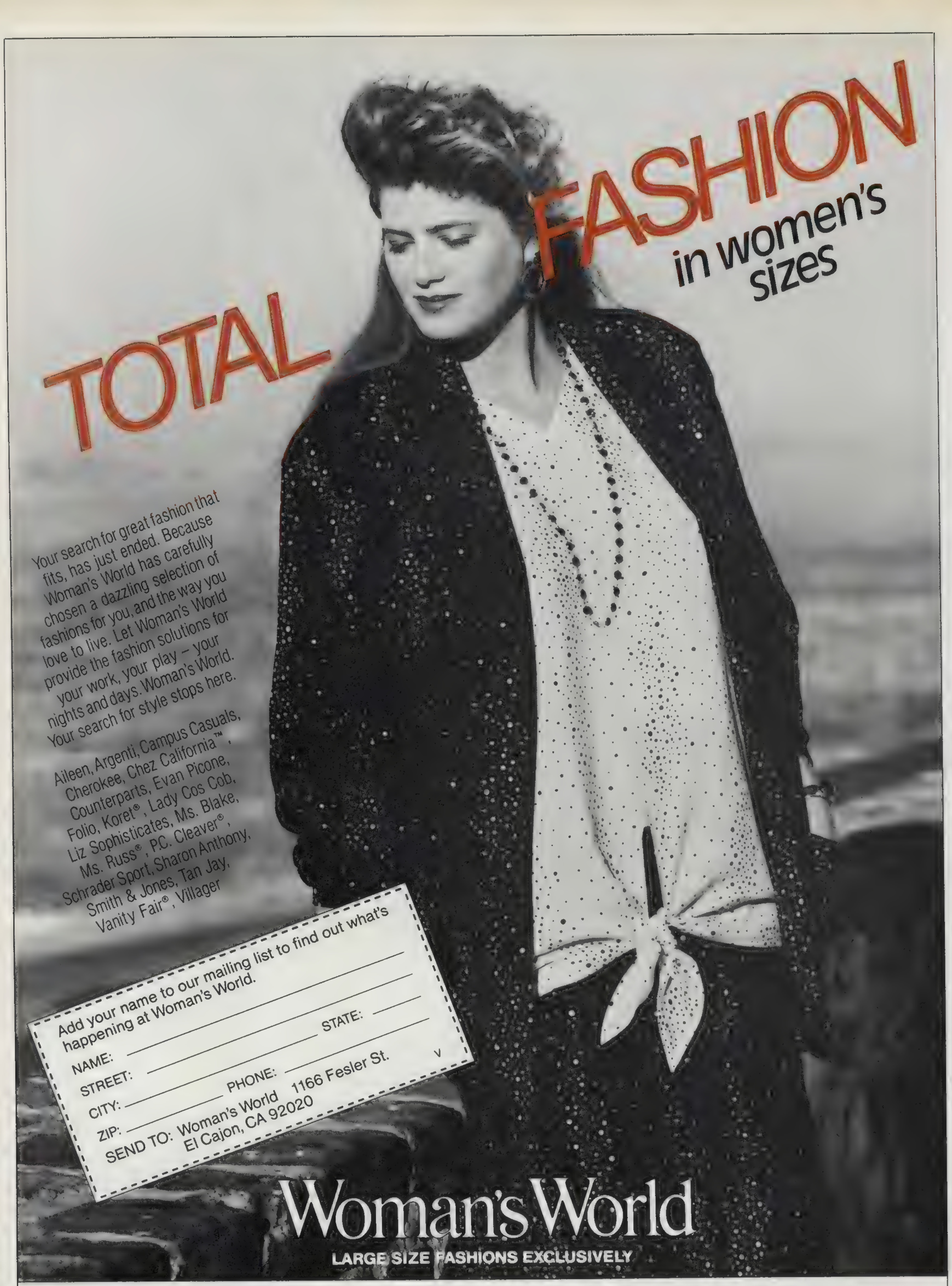
On the cover The spirit of the new fashion season is summed up in a single standout bow that secures a gently shaped jacket. This is the essence of elegance, day or evening. Suit by C'est Simone in viscose and linen for sizes 4-24. $290. Sys Unlimited, Lathrop Village MI; Gran Dimension by Lees, Evergreen Plaza IL; Pauline Moses, Bethesda and Owings Mills MD. Makins hat. Christian Dior earrings.

This page Luxe and luminous lingerie in two moods, each with its own brand of romance. Left, gown and robe of cream silk and lace from Treesha. Sizes X-3X. Gown, $185; robe, $185. Forgotten Woman; Jeanne Rafal, NYC; More Woman, Richmond VA. Right: Sinuous white poly charmeuse robe is by Soft Touch. 14-26. $100. Macy's; Forgotten Woman; Bullock's. Natori slippers. Recamier courtesy of Kentshire Galleries, NYC.



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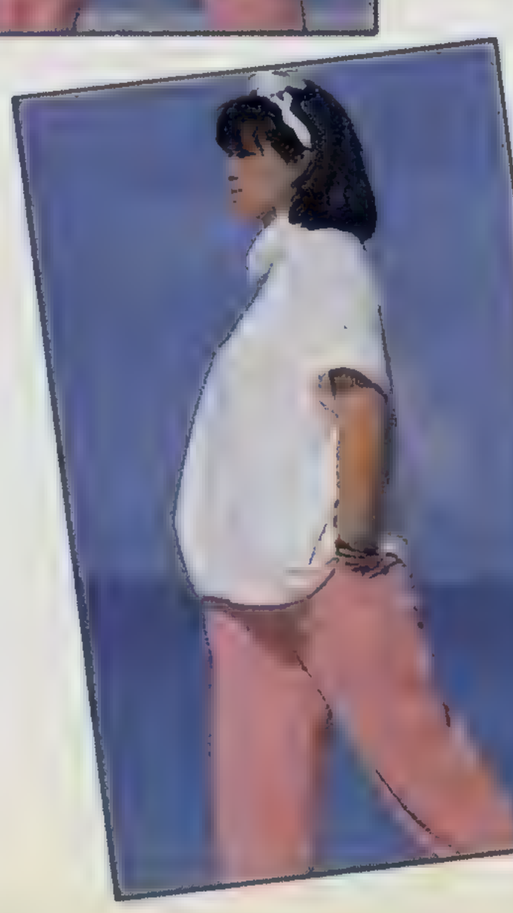

GITANO. PLUS

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FASHION PLUS™

nderstatement is frequently the best statement. Tori creates a shining example of simple separates that combine for powerful effect—they not only work for day or evening, but are seasonless, too. Black cotton jersey top is flatteringly side-draped. Long swing skirt features batik-like print hand-blocked in real gold on black cotton. Both in sizes 1,2,3 (16-26). Top, $100. Skirt, $150. Bloomingdale's; Plus Woman, Philadelphia; Valentina, Southfield MI; Bullock's. Earrings by Debra Fine Yohai. Riviera bow. Evan Picone Plus hose. Stuart Weitzman shoes. Recamier from Kentshire Galleries, NYC.

A LITTLE SHINE GOES A LONG WAY

An important part of every woman's working wardrobe—the daytime dress. What you want most are refined classics in supple fabrics. Here are three outstanding examples. Left, from Claudia Cooper, cotton chambray outlined in white is as delightful in town as it is in the country. Double-breasted dress has full circle skirt and a slight western accent. Sizes 14-24. $112. Bloomingdale's; Lord & Taylor; Marshall Field's; Bullock's; Frost Bros. Hat by Patricia Underwood. Calderon belt. Calvin Klein shoes. Opposite, left: There's nothing more classic—and easy to wear—than a polo-style dress. In this edition by Albert Nipon Dimensions, houndstooth check and white linen collar update the appeal. In gently flowing rayon, 12-24. $180. Neiman-Marcus; Bloomingdale's; I. Magnin; Marshall Field's; Bullock's. Makins hat. Calderon belt. Bracelets by Yamada. Opposite, right: Two-piece dress in linen and cotton jacquard is beautifully shaped to compliment generous curves. Peplum jacket and pull-on skirt by Judith & Company, 14-24. $180. Phone 212-764-8988 for stores. Hat by Makins. All pantyhose Hanes Fitting Pretty.

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WHAT YOU WANT

FASHION PLUS SURVEY REPORT

In the September issue, Fashion Plus surveyed large-size women on whether their fashion needs are being satisfied. The replies poured in and at press time were still being analyzed for a detailed report to the fashion industry. It is clear that large-size readers are telling us—and the manufacturers and retailers who serve them—some surprising things:

- Large-size women are proud and satisfied with their self-image. They see themselves as women, period. They don't want to be singled out because of size.

- They want the same fashion every woman wants—just in a larger size.

- Style and availability have improved significantly in the past year or two, but there is still a long way to go. Women want to be able to buy large sizes as easily as any woman can find clothes to suit her needs and desires.

- The key to increased availability of large-size fashions is more visible recognition of "the wondrous variety of shapes" women come in. And that boils down to greater visibility of large-size women in magazines, both editorially and in advertising.

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in natural-colored linen
and cotton
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WOMAN

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A TASTE FOR FROU-FROU? LET IT GO TO YOUR HEAD

What's black and white and well-bred all over? Three silken approaches to special occasions. Opposite page, left: Tweedy print on surplice-neckline dress sets off floral overlay on sumptuously oversized jacket. In silk jacquard by Galleria International. 12-26. $350. At Evelyn's Tall and Stout, Metairie LA; Sledge's, Dallas TX; Designer's Largesse, Phoenix AZ. Bracelet by Patricia von Musulin. Opposite, right: Soft silk chiffon tames leopard-print skirt, tank and jacket edged with silver beads. By Judith Ann Plus, sizes 1X-3X. $800. Elegant Woman, New Jersey; Nancy Lawrence, Phoenix and Scottsdale AZ; Forgotten Woman. Earrings by Debra Fine Yohai. This page: Gala, glamorous, yet demure—and definitely a case where petticoats should be seen and heard. Jacket and tea-length skirt in silky acetate and rayon damask by C'est Simone for sizes 4-24. $390. Nancy Lawrence, Minnesota and Arizona; Sys Unlimited, Lathrop Village MI; Toy Wynn, Dallas TX. Hose, Evan Picone Plus Silkee Sheers. Shoes, Stuart Weitzman. Recamier courtesy of Kentshire Galleries, NYC.

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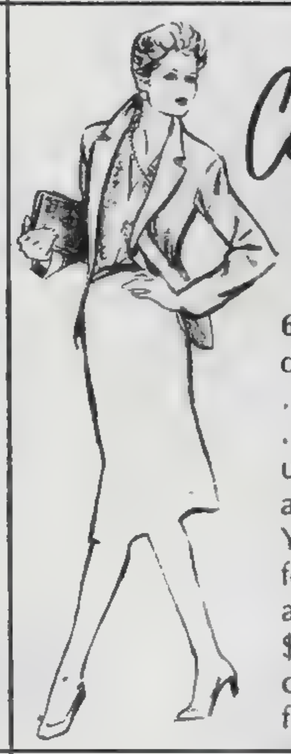

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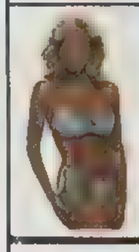

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PEOPLE ARE TALKING ABOUT BOOKS

SINISTER CONNECTIONS

Diane Johnson imagines Iran; Lucy Irvine runs away; a Bloomsbury granddaughter spills the beans

By FRANCINE PROSE

Life may imitate art, but more often it seems to model itself after our darkest imaginings. The news from Irangate reminds us: history is more riddled with sinister connections than the most crackpot conspiracy-theorist's dream. With great precision and clear-sightedness, Diane Johnson's fiction has focused on those moments when reality mirrors our apprehensions. Now, in her brilliant new novel, *Persian Nights* (Knopf), she has found the perfect moment: Iran on the eve of the Khomeini revolution, where everyone is suspect, where nothing is what it seems, and where paranoia is no longer a personal quirk but rather the human condition.

From the opening sentence—"'They're talking about you,' said Abbas Mowlavi, noticing Chloe Fowler's glance behind him along the road, where the shrouded women peered at her, the whites of their eyes gleaming balefully out of the shadows of their veils"—one feels a shiver of menace. Chloe is en route to the Azami medical complex, where her husband, Jeffrey, a San Francisco surgeon, has been invited to spend a few months. But he has been called home unexpectedly, leaving Chloe to venture on to Shiraz alone—a prospect she finds daunting but not without appeal; her lover, Hugh Monroe, will be there.

Chloe's arrival falls on a holiday when it is considered bad luck to stay indoors, and really that's just as well; reeking of cat urine, serenaded by the howling of wild dogs, her apartment exudes the kind of comfort one associates with torture cells and mental institutions—"bare brown linoleum floor, a thick-armed chair of oak, too heavy to pick up and fling at an attendant." "Like a good American sport," Chloe sets out to put her house in order, but finds that life in Iran demands more than a borrowed carpet or a pot of geraniums filched from a neighbor's yard. Beyond the "ordinary" mysteries of an alien culture are those that seem more specific to one on the brink of collapse: unexplained absences, nameless corpses, break-ins, thefts, violence.

The novel's great triumph is, unquestionably, Chloe Fowler, whose wit and unfailing sanity steer us through the plot's dizzying turns. What one notices first is how *interesting* Chloe's mind is, its intelligence, range, and depth. Nothing escapes her; everything engages her curiosity and imagination, inspires her to reflect on topics from old age to male beauty, from sex to prayer, from Victorian poetry to ancient Persian ruins. Gifted with the exquisite self-awareness, honesty, and self-mockery that are the very opposite of self-absorption and moral posturing, she is at once opinionated and open-minded, passionate and coolly cerebral, capable of profound ethical distinctions and of embracing the contradictory emotions and cultural paradoxes of expatriate life in Iran.

But finally what's most astonishing is how much of ourselves we recognize in Chloe, how closely her perceptions match those of our own clearest moments, and how seeing the world through her eyes makes us realize how rarely one finds such clarity—and such female characters—in fiction. We read *Persian Nights* with pleasure and with a deep sense of gratitude at finding not only our gloomiest suspicions, but also our brightest sense of ourselves, confirmed.

Diane Johnson

Henrietta Garnett

Lucy Irvine

One can't help wondering what Chloe would have made of Lucy Irvine's memoir *Runaway* (Random House). Lucy, whose year on a desert island provided the material for her popular *Castaway*, begins here with her first escape from school and goes on to the experiences that, presumably, formed the sort of young woman who'd answer a modern-day Robinson Crusoe's newspaper ad for a willing female Friday. Like Chloe, Lucy is nothing if not plucky; but while the slightest impulse moves Chloe to complex reflection and judgment, Lucy refuses to analyze or explain, to pardon or blame.

The central event, and the occasion for this memoir's most powerful writing, is a brutal rape that occurs when Lucy accepts a ride from a middle-aged Greek who offers to drive her to Athens; the book's second half concerns her subsequent breakdown and recovery. The details of the assault—the metal tip of a scuba gun pressed against her breast; his insistence that she laugh—are chilling and memorable, but they stand out in such vivid relief partly because the rest of the book is so oddly monochromatic. Aside from the rape, nothing seems much more important than anything else; an anorectic/alcoholic sister is written about no differently—and at no greater length—than Lucy's stint behind the sweets trolley at her father's hotel.

Although guileless frankness is one of Lucy's great charms, her curious reticence about essential matters can be frustrating. One longs to learn more about her affair with a human-potential guru, a romance that ended with her smashing a window, and drenching his home with so *(Continued on page 316)*

Francine Prose'*s most recent novel is "Bigfoot Dreams."*

Clockwise from top: JERRY BAUER, HUGH PALMER, MARTIN GODDARD

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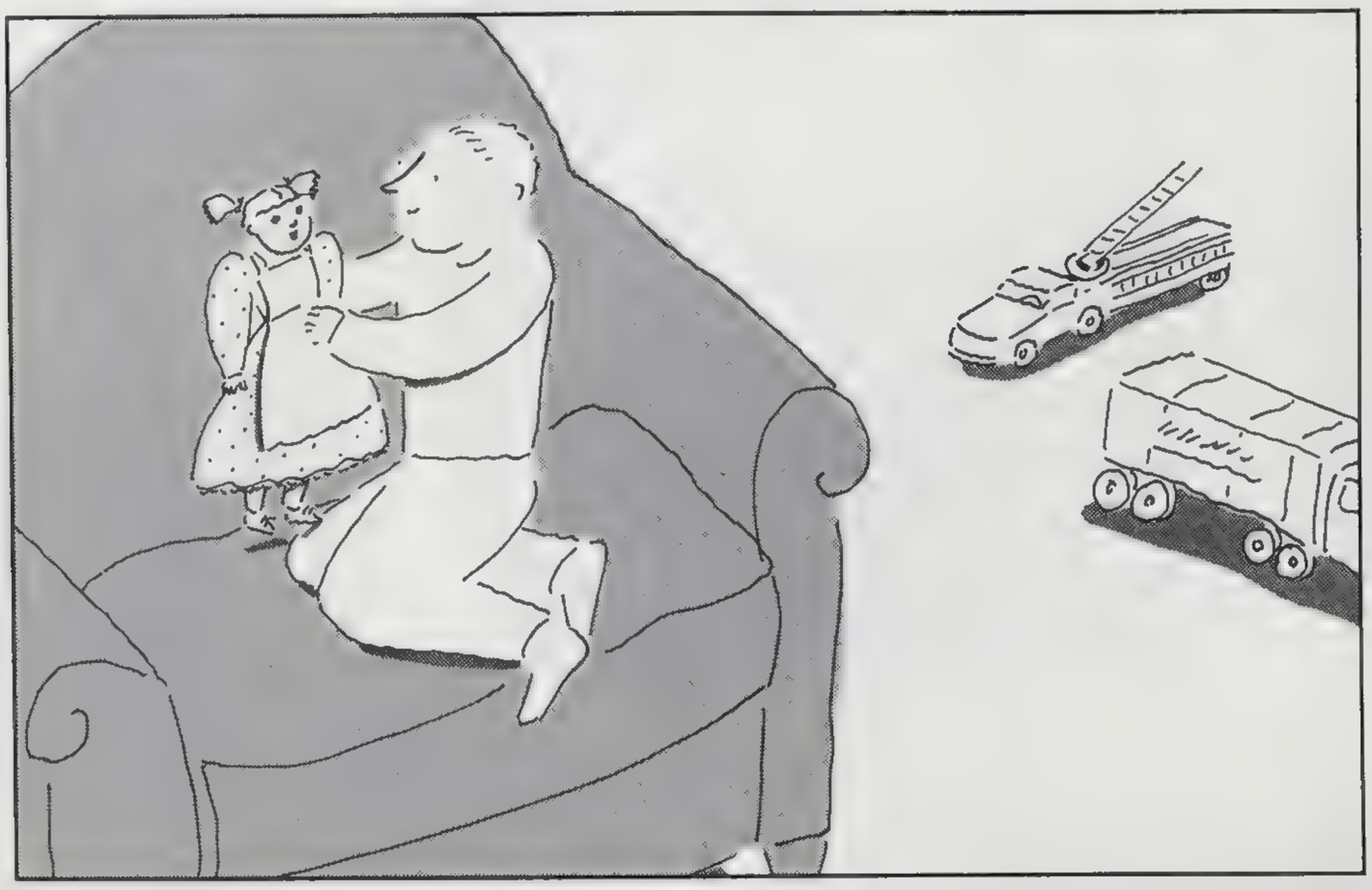

MERLE NACHT

(Continued from page 314) much blood that he had her arrested. Clearly there are patterns here—of recklessness, of suffering and repression—which hint at some aspect of female experience. Lucy is not the one to reveal it—but ultimately, surprisingly, that reluctance becomes part of *Runaway*'s appeal. This is one of those books we read not for its insights but for its mysteries, its omissions, for the peculiar and particular fascination of the painful, sympathetic—and unexamined—life.

If Lucy Irvine is unable or unwilling to interpret her experience, the characters in Henrietta Garnett's first novel, *Family Skeletons* (Knopf), don't seem to have experiences worth interpreting. In truth the problem may not be so much lack of event—after all, there is tragedy, death, madness, incest, an explosion—as the fact that what happens seems so utterly weightless. Garnett, the granddaughter of Vanessa Bell and the grandniece of Virginia Woolf, recalls those aspects of Bloomsbury we mostly prefer to forget: its insularity, its frivolity, its privilege.

As the novel begins, Tara is on his way to Ireland to court his cousin Catherine, who lives Rapunzel-like with her uncle at Malabay, the family estate. By the end, Malabay has been blown to bits by bully-boy politicos, Tara has died in a boating mishap, and Catherine is recovering her sanity in the arms of his best friend. Along the way are many portentous dreams, wild swans, fairy lights, and dialogue that alternates between harmless banality—" 'The parsley is perfection' "—and outrageous clichés—" 'Every time someone I love dies, part of me dies too.' "

In fairness, it must be said that *Family Skeletons* makes no claims for itself as a conventional novel. It is, by intention, a species of fable, and there are many readers who will love—perhaps the operative word is *adore*—the airy doings at Malabay. Others may feel less buoyant than claustrophobic, as if they have been shut up in a closet with the skeletons and with all the oxygen pumped out.

GUYS AND DOLLS

What makes a boy grow up gay?

By EDGAR GREGERSEN

In the mid-1960s, Richard Green, M.D., a professor of psychiatry at UCLA and director of its program in Psychiatry, Law, and Human Sexuality, was intrigued by the fact that homosexuals often, and transsexuals always, recall having behaved even in earliest childhood in ways considered appropriate to the opposite sex. Partly concerned by how reliable such recollections were, Green was also interested in the psychological effects on boys of being labeled a "sissy." He decided to trace the development of such boys into adulthood; now he has published the findings of his project in a new book, *The "Sissy Boy Syndrome" and the Development of Homosexuality* (Yale University Press).

In his fifteen-year study of forty-four effeminate boys, only one became transsexual but eighteen were homosexual and fourteen bisexual. By contrast, only one in a comparison group of thirty-five "masculine" boys was bisexual; none was transsexual or predominantly homosexual. Green concludes that, basically, boyhood femininity and adult male homosexuality are different realizations of the same phenomenon at different stages of life. Boys who prefer dolls to toy guns, dress up as girls, and otherwise act like "sissies" tend to grow up homosexual.

In his exami- *(Continued on page 322)*

Edgar Gregersen, *a professor of anthropology at Queens College and the Graduate Center of the City University of New York, is the author of "Sexual Practices."*

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BEAUTY
CLEANSER

(Continued from page 316) nation of the relationships of the parents of effeminate boys, Green finds no confirmation of the common belief that too much mothering feminizes sons. Rather, an enormous amount of variation occurred in the pattern of mother/son relationships. He concludes: "The question of why some boys become 'feminine' and some become homosexual will not simply be answered by men's statements beginning, 'I remember Mama . . .'" Fathers' roles also varied considerably, but Green finds evidence that a poor relationship with one's father and *also* with other males, such as boys of the same age, is significant. He leaves open the reason for this: the poor relationship might encourage a boy's effeminacy, and/or the effeminacy might drive the father away.

The parents of the "feminine" boys did tend to share certain characteristics. They often spoke of their sons as having been "beautiful" during infancy. The fathers frequently had not been particularly masculine themselves as children. The mothers tended to be fairly distant from their own mothers. Both

A mother, according to Dr. Green, doesn't *make* her son gay

parents were more tolerant of early feminine behaviors and often kept photographs of their sons dressed as girls, which they found cute.

Green's attempt at explaining the sissy-boy syndrome is the least satisfying part of the book; it's not clear what he thinks is really going on. Some scientists, like Masters and Johnson (whom Green does not even mention), believe that sexual orientation is learned, whereas others—for example, Alan P. Bell and associates in their book *Sexual Preference: Its Development in Men & Women,* an official publication of the Kinsey Institute—lean toward a biological explanation for homosexuality, at least for some people. We have here a classic nature/nurture dilemma. Though Green tries to avoid taking sides, he is sympathetic to the biological position. Skeptical of the idea that accidental events in childhood determine sexual orientation, Green is willing to concede that people are biologically programmed to be heterosexual; however, he seems unwilling to concede a similar programming for homosexuality. Biology cannot be the whole story, he cautions, pointing to the complexities presented by the single pair of identical twins in his sample, who play havoc with *any* neat theory: one was an effeminate boy and an adult homosexual, the other a masculine boy and an adult bisexual. Green describes these twins as a "metaphor" for his study. To my mind, they seriously compromise any biological theory for effeminacy.

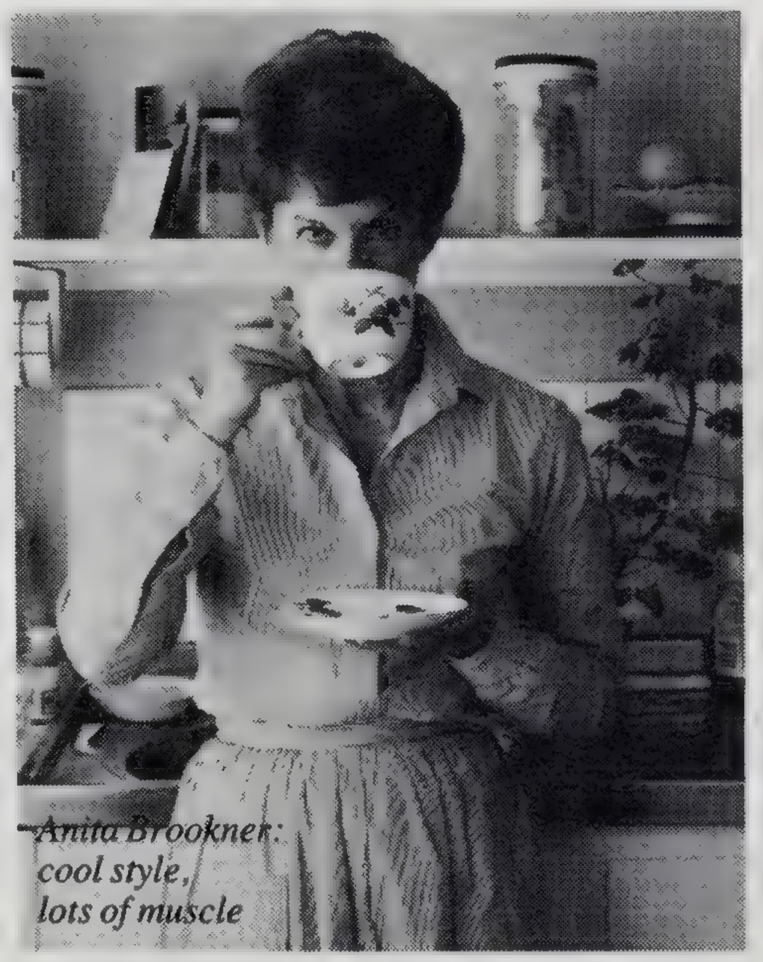
As an anthropologist, I wonder about whether cultural factors have been sufficiently examined in this study. Green does cite work by F.L. Whitam, who studied four or five societies and generalizes from them that the link between childhood effeminacy and adult homosexuality holds true in all human societies and that homosexuality is probably biologically based. But could we be dealing with a self-fulfilling stereotype (as Margaret Mead, an extremist in favor of the "nurture" side of the argument, suggested some fifty years ago in her pioneering but controversial *Sex and Temperament in Three Primitive Societies*)? For example, effeminacy in the United States is almost always presumed to be a sign of homosexuality.

That culture plays some role in sexual orientation is clear even from different Western societies. Even the nature of attraction varies culturally. The predominant form of male homosexuality in the English-speaking world at present is "homophilia," meaning sexual interest between adults of the same sex who are not transvestites. In other societies, pederasty or transvestism figure as the major modes.

In his final theoretical chapter, Green admits that explaining how the brain could be programmed to prefer dresses to pants or trucks to dolls is problematic. He adds—I think wisely—that another route to understanding both heterosexual and homosexual arousal might lie in examining how fetishes occur. If you can explain how someone gets sexually turned on by high-heeled shoes or (in the example Green himself gives, supplied to him by a colleague) by the handlebars of a ten-speed English racing bicycle, then you've got something.

Green concludes that no simple blueprint for masculinity and heterosexuality follows from his data that could be given to anxious parents. He advocates therapy for effeminate boys—not to make them change (he is dubious of therapies that claim they can), but to help them deal with stresses brought on by an intolerant society until that society changes.

The most obvious and trivial consequence of Green's conclusions may be that giving unisex toys to children could well be branded an "unnatural" act. The larger implications deal with some pretty heavy matters: the relationships of parents and children, of men and women, and what the ideal society is about. A prepublication article about the book in *The New York Times* generated a lot of controversy. But careful readers of the book itself will soon realize that Green is not some intellectual Rambo fighting to make the world safe for machismo. Rather, the book is filled with compassion and sophistication, a genuine contribution if only because of the uniqueness of its approach.



Anita Brookner: cool style, lots of muscle

SWEET LIBERTINE

Anita Brookner's soignée and perceptive new novel

By MARY CANTWELL

Blanche Vernon—and how suitably cool her name—is stately, elegant, and given to exquisite perceptions. So is Anita Brookner's prose, which means that *A Misalliance* (Pantheon) is an especially happy conjunction of style and subject. But then, so are all Brookner's novels. True, one might say they're apt to be rather "small," but have you ever seen such workmanship!

Blanche's husband of twenty years, Bertie, has left her for a computer expert named Mousie, who is not only much younger than Blanche but armed with weapons Blanche will never possess: freshets of tears, gales of giggles, territoriality, and the stalking instincts of a cat. Poor Blanche. All she's got going for her is wit, intelligence, and a certain gallantry. "Thus humbled, baffled, and innocent," Brookner writes of her heroine *après* divorce, "she felt all the more need to hold her head high, to wear a smile that betokened discreet but amused interest in what the world had to offer her, and to complete her toilette, down to the last varnished fingernail, before leaving her house every morning."

Well-off, blessed with a pleasant flat and Miss Elphinstone, a char whose chatter is a breath of fresh air in an otherwise hermetically sealed existence, Blanche leads a dreadful life. That that life is cushioned with money makes it no less *(Continued on page 324)*

Mary Cantwell *is on the editorial board of "The New York Times."*

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 322) sterile—and here we see Brookner's strength. Without ever allowing Blanche a tear or herself a rise in pitch, Brookner makes almost palpable the misery of a woman who, having predicated her life on marriage, has lost her foundation. Blanche also learns a cruel truth: all the world loves a winner. That's why Bertie and Mousie enjoy a popular acclaim and why she is treated with the distance due a Typhoid Mary.

Blanche divides her time between the National Gallery, which "frequently challenged her assumptions," and a hospital, where as a volunteer, she has the illusion of usefulness. At the latter she meets a little girl, Elinor, who doesn't speak, and her stepmother, Sally, a beauty with a smile like those of the *kouroi*, the Greek votive figures that so fascinate Blanche at the museum. To her that archaic smile seems "to contain an essential secret knowledge that had always escaped her."

Blanche becomes involved with Sally and Elinor, lured by the one's amorality and the other's silence. Bertie keeps dropping by, impelled by guilt and maybe something more. Sally's life becomes more tangled—she is a Jean Rhys woman but for being too shallow ever to know pain—and Patrick, an old beau of Blanche's, is also caught up in its web. Meanwhile, the summer rolls on, damp and sultry with a white-hot sun. (Brookner is extraordinarily adept at evoking the weather; it is, in fact, a character in *The Misalliance*.)

Slowly, very slowly, Blanche is acquiring an education. She learns from studying the paintings she looks at almost daily and transferring their lessons to life. "She even thought, and not for the first time, that it was her timorous decency, disguised as brusqueness, that had caused her to lose Bertie, and she compared herself with the distantly musing Sally entirely to her own disadvantage. For Sally, like Mousie, like those cynical smiling nymphs in the National Gallery, had known, with an ancient knowledge, that the world respects a predator, that the world will be amused by, interested in, indulgent towards the charming libertine." She realizes that Sally's and Mousie's charm is fatally linked with youth and dies with it. She finds out, thanks to Miss Elphinstone and a neighbor, Mrs. Duff, that there is such a thing as disinterested kindness. Finally, she achieves a kind of epiphany. "I incline to think that there *are* no bad," she tells Bertie. "Indifference to the good is all that is needed."

Eventually, Blanche, like Barbara Pym's company of excellent women (of whom she is reminiscent if considerably more soignée), triumphs. Or does she? Has a butterfly emerged, or is Blanche, at the novel's end, reconstructing her chrysalis? The reader isn't truly sure, and Brookner, who has been otherwise scrupulous in her explanations, isn't about to tell. Yes, this is a small book, like all Brookner's novels (except for *Family and Friends*) about the "good" and the pagan. But, my God, does this writer have muscle.

Family dramatics: "A Midsummer Night's Dream," 1914. Peggie Phipps is second from right.

BEING MILLIONAIRES TOGETHER

As Sophie Tucker quipped, "rich is better." She could have been talking about New York's Phipps family—if *Halcyon Days* (Abrams), their sepia-tinted photo-saga, is any indication. Peggie Phipps Boegner, whose grandfather Henry Phipps, Jr., we are told, started his Horatio Alger–like climb by placing the ad "willing boy wishes work," and coauthor Richard Gachot transport us through those Arcadian precincts—Newport; Palm Beach; and Westbury House, the family's Long Island estate—where the Phippses and their entourage were very rich together. Anecdotes accompany the pictures: Peggie Boegner was paid to memorize Milton, Shelley, Keats; her mother voted once in her life, and then, by mistake, for a Socialist. —E.W.

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PEOPLE ARE TALKING ABOUT BOOKS

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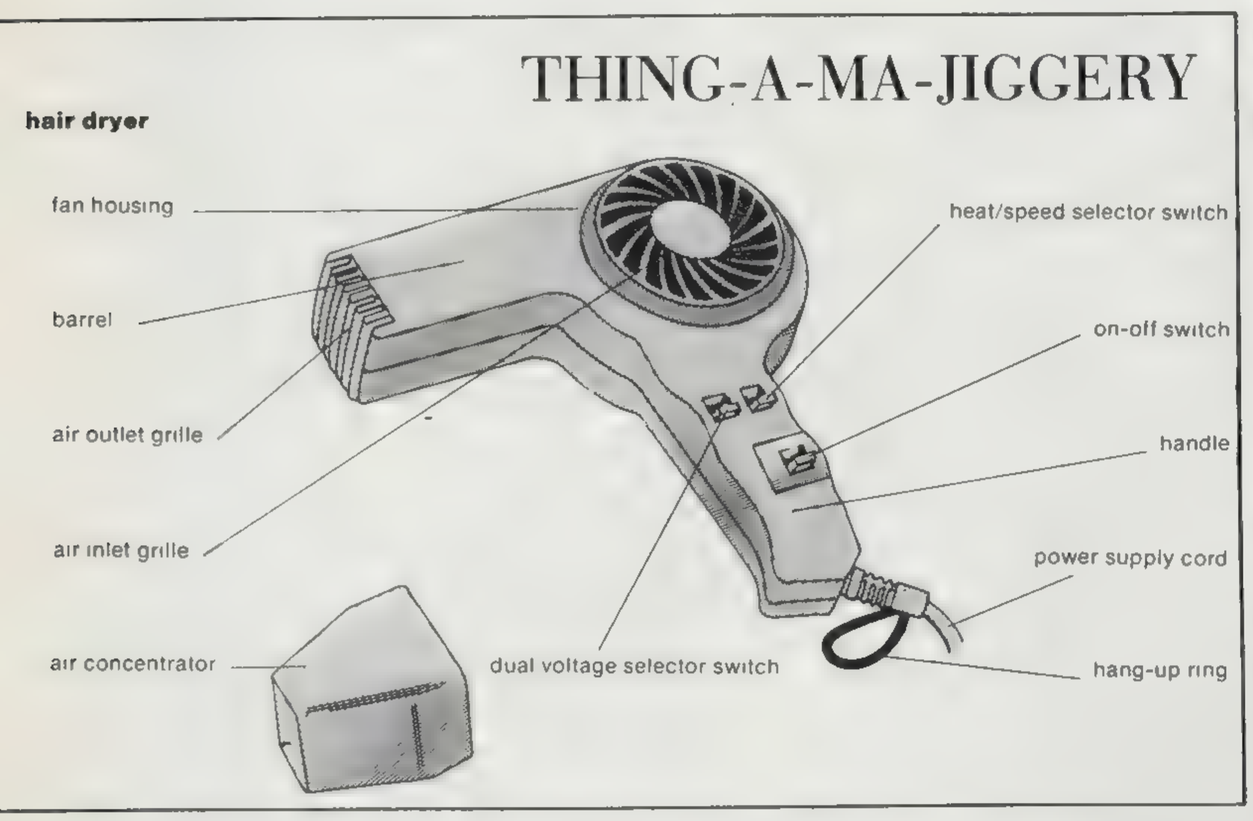

As anyone who has ever connected stereo components knows, terminology is the hobgoblin of modern language. *The Facts on File Visual Dictionary*, by Jean-Claude Corbeil, offers relief (and amusement) by showing the thing, and then naming it—everything from carpenter's tools to aboriginal houses to the parts of a figure skate to a familiar household item (*left*). —M.A.

From "Visual Dictionary" by Jean-Claude Corbeil/Facts on File Publications

ALSO RECOMMENDED

On November 19, 1942, a date remembered as "Black Thursday" in the tiny Polish town of Drohobycz, Bruno Schulz, a high-school art teacher and the author of two slender volumes of stories, *The Street of Crocodiles* and *Sanatorium under the Sign of the Hourglass*, was gunned down by a Gestapo officer who held a grudge against Schulz's "patron," another Nazi. It was the end of Schulz's life, and the beginning of a literary mystery: a novel called *The Messiah* that Schulz was said to have been working on at the time of his death had disappeared—lost, destroyed, or never written.

The Messiah of Stockholm (Knopf), Cynthia Ozick's new novel, cleverly perpetuates the mystery of the missing manuscript, creating a glorious, evasive phoenix out of the ashes. The time is the present, and in the august shadows of the Swedish Academy a daily book reviewer who calls himself Lars Andemening (and claims Schulz as his father) has begun his crusade to find the lost *Messiah*, a journey that takes him along the border of matter and spirit as he encounters a sister (whom he refuses to embrace as real) and a manuscript that may or may not be a forgery.

John Updike, in his introduction to the Penguin edition of *Sanatorium*, called Schulz "one of the great *writers*, one of the great transmogrifiers of the world into words." The same might be said of Ozick. She is a gorgeous writer—she makes poetry of mere punctuation—but the pyrotechnics are only part of her grand, cabalistic scheme. *The Messiah of Stockholm* fairly bursts with ideas about imagination as a kind of possession as well as salvation; about worshiping art and appropriating talent; about genealogy and history; about faith and sham in this and the other world. Part satire, part vision, it is also a brilliant testament to Schulz's eccentric genius. —T.Y.

● In his new novel, **The Propheteers** (Harper & Row), Max Apple blends fact and fantasy to produce some memorable footnotes to American pop history: Howard Johnson's brief experiment using guide dogs as bellhops in his Bangor, Maine, motel; Marjorie Post's Russian idyll with Clarence Birdseye (he's just frozen a blackberry "solid as a hard-on"); Walt Disney's fateful decision to make a mouse "like a man"—a libidinous "Steamboat Willie" who feels up female mice and eats oyster stew. The author of *The Oranging of America*, *ZIP*, and *Free Agents*, makes an all too familiar America new again. —T.Y.

● The premise of Robert Miner's **Exes** (Dutton) is a brazen one: Nikolas's second marriage is faltering and his ex-wife steps in to help him save it. En route to a solution, Nikolas must endure a combined sneak attack by wives one and two who turn into stern, castigating mommies speaking an insidious strain of California-shrink patois. Vivid holograms of longing and pain save the book from all the slick talk: Nikolas on Parents' Night hoping for a glimpse of the daughters who have been taken away from him; the bewilderment and dread on the faces of what he calls his "throwaway" children who watch their parents struggle with, and fail to appease, the dragons of divorce and marriage. —D.M.

● Depending on which newspapers you read, T. Boone Pickens is a great capitalist crusader, an oil-patch pirate, or one of the most unscrupulous speculators of the Gilded 'Eighties. In **Boone** (Houghton Mifflin), Pickens portrays himself as happiest when he's chasing the next big deal. Money is his elixir, his eau-de-vie. Although his writing is nothing special and his narrative is often self-aggrandizing, Pickens' history is fascinating: a study in total, focused ambition. —M.A.

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VODKA: THAT OLD WHITE MAGIC

In an abstemious era, vodka's pure devilry is proving more irresistible than ever

BY ALAN FRASER

Not everything continues to get worse. Conversations with professional bartenders and others whose business it is to know what we are drinking at cocktail hour have turned up an unexpected piece of news. The tyranny of white wine as a bona fide cocktail seems at last to have been, if not exactly challenged, at least seriously questioned across the country. After a dreary decade during which the one sure way to be labeled an alcoholic was to walk into a party and order anything stronger than a glass of white wine, respect is slowly being shown for hard liquor.

Not that there is anything wrong with white wine. The unpleasant part of the white-wine era was that so much of what we drank was so bad. These were not fine Burgundies or rare Chardonnays. One nearly always got a glass of the cheapest jug white the house or your host could fob off. And most bars charged as much for it as for a real drink of eighty-proof liquor. The insipid glass of white wine signaled that you did not care enough to insist on either getting your money's worth or satisfying your palate.

Well, the wimps are beginning to turn. Concrete evidence comes from Manhattan—thanks to the meticulous keeper of the redoubtable Mortimer's, who supplied some fascinating numbers.

Recently, in its hallowed private dining room, at what is known as a "large gathering" of approximately equal numbers of highly parched men and women of legal drinking age, Mortimer's served 1070 drinks. A modest 186 requests were for wine. An overwhelming 854 calls were for hard liquor. Of these, 709 were for vodka in some form or other.

Further study proved that the crowd was not an isolated group of ranch hands in for a night on the town. Bartenders in the front room agreed that whereas a year or so ago orders for wine and hard liquor were running neck and neck, the current ratio is closer to 30/70, wine to liquor.

A check with the head man at the opulent bar of The Four Seasons confirmed what common sense had seen with its own eyes: among the vodka being drunk none lies closer to the heart of the aware drinker than Absolut, followed at no great distance by Finlandia, and then Stolichnaya.

It would be a shame simply to upend a bottle of premium vodka over a glass of ice cubes and claim you were having a drink. Ten years and more of white wine ought not to be avenged by sheer firepower. Skill and complexity are better means of putting mediocrity to rest. "Vodka and tonic" may very well be the most repeated phrase heard from the paying side of any bar in America; the combination is delicious and about the quickest way known of getting schnookered, since the effervescence speeds the alcohol to the brain. But the possibilities to which vodka can lead will soon prove to be more interesting, as well as more refreshing, than mere intoxication.

Among the requests one might wisely make of any bartender whose skills go beyond those required to unscrew a jug of Mountain Chablis is for that most poetic of cocktails, the Dry Vodka Martini. Any child can blend vodka and dry vermouth—and many have. Genius comes with the precision to blend exactly one portion of dry vermouth to seven portions of vodka, shake these together with a great deal of ice just long enough to thoroughly chill but not in the least dilute the mixture, strain into a prechilled cocktail glass, and spray lightly with lemon zest—this last achieved by twisting a slice of lemon rind skin-side down over the surface of the liquid seconds after decanting into the glass.

"Vodka and tonic" may well be the most oft-repeated phrase at any bar in America

The Black Russian is simple, just as classic, and ideal for sipping after dinner. It amounts to no more than 2 oz. vodka combined with 3/4 oz. Kahlúa or Tia Maria, shaken together with ice before being strained into a cocktail glass or served on the rocks.

A sweeter vodka drink suitable for cooling off is the Cape Cod Cooler. For one serving add 2 oz. vodka to 4 oz. cranberry juice, mix well with the juice of half a fresh lime, and serve over ice in a tall glass.

Then there is the famous brunch trio: the Bloody Mary, the Bullshot, and the Bloody Bull. The first requires vodka, tomato juice, Tabasco and Worcestershire sauces, pepper, and salt. The second substitutes beef bouillon for tomato juice. And the last combines half portions of tomato juice and beef bouillon with the vodka and seasonings. The news here is that with the new pepper vodkas, available from both Absolut and Finlandia, you can pretty much dispense with spicing the juice or bouillon. One ingredient that should not be overlooked for all three, yet frequently is, is the crucial 1/2 oz. fresh lemon juice added to the basic serving of 2 oz. vodka and 4 oz. tomato juice, bouillon, or combination. Shake these ingredients well with ice and serve over ice garnished with any of the traditional finery from lemon wedges to stalks of celery.

Finally, and historically appropriate to this discussion, there is the Moscow Mule. Some would say first there was the Moscow Mule, because many cocktail guides insist that this recipe first established vodka on our shores. It is both sweet and refreshing, a summer-day kind of drink that can be brought to poolside by the pitcherful and enjoyed during an extended loll. For each person, combine 3 oz. vodka, the juice of half a fresh lime, and as much ginger ale (or ginger beer) as necessary to fill whatever glasses you are using. Pour over ice cubes and add a twist of lime and a peel of cucumber.

If vodka is to assist in putting white wine back where it belongs, on the dinner table, the charm of cocktails and mixed drinks such as these will make the effort worthwhile. As important, our return to classicism will assure us of a caliber of bartender able to delight rather than merely pour.

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LIVING

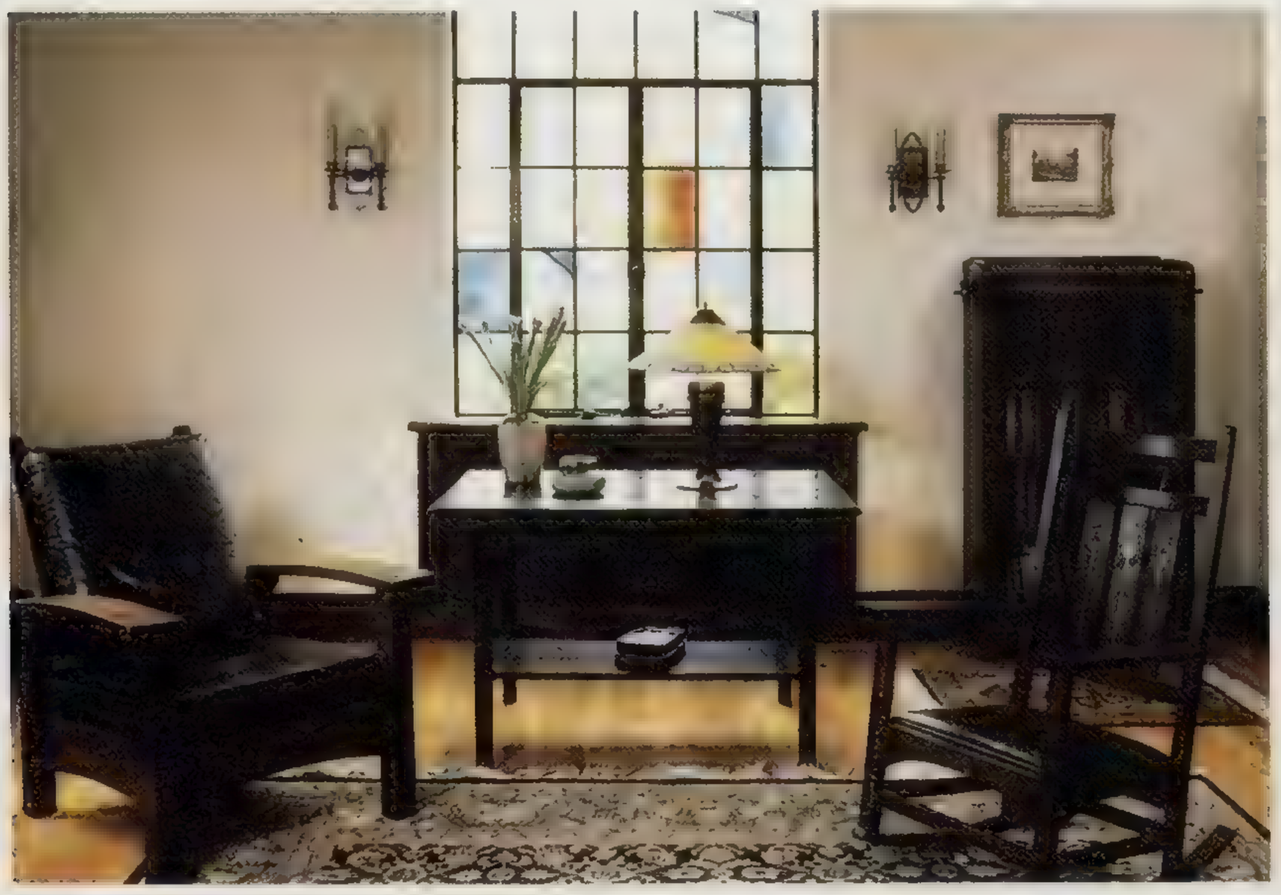
The elegance of line: back to basics with the eloquent masters of the Arts and Crafts Movement. BY BARBARA PLUMB

At the Boston show: From Ohio, a 1907 vase, above, with tulips in iridescent glazes. Private collection.

Arts and crafts, newly appreciated: a 1790s farmhouse, right, furnished with a settle by Plail Brothers, a Gustav Stickley Morris chair, a Stickley Brothers spindle chair, and a table by Charles Rohlfs.

The Arts and Crafts Movement was the last stand against the changes that machines were producing in our surroundings in the late nineteenth century. In England, articulate and passionate reformers like John Ruskin and William Morris wanted to restore the "joy in labor" by returning to handcraftsmanship and stripping away Victorian excess in favor of simple, handwrought furnishings and interiors. A tall order—but their message was so warmly received in America at the turn of the century that societies were formed, utopian communities established, magazines and books published to proselytize a back-to-basics design philosophy. The result was a uniquely American flowering in the decorative arts, with many regional variants: Stickley furniture (including the Morris chair) from New York State; furniture, windows, and metalwork by Frank Lloyd Wright and his Prairie School followers in the Midwest; pottery from Cincinnati, Boston, and New Orleans; interiors by Greene and Greene in California.

While the best pieces are avidly sought by collectors at record prices, the movement itself has now been documented impressively in an exhibition at the Boston Museum of Fine Arts, *The Art That is Life: The Arts and Crafts Movement in America, 1875–1920*.



Stained-glass windows in a 1929 Tudor house, left, complement a Dard Hunter glass lamp on a library table by Harvey Ellis, who also created the inlaid rocker. More from the Boston show: Newcomb Pottery lamp (1904), above right, with a glass-bead shade. Collection of Sonia and Walter Bob; armchair, right, by the Greene Brothers, inlaid with silver and copper. Collection of Max Palevsky.

Both interiors: JEFF McNAMARA. Lamp: LYNN DIANE DE MARCO

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LIVING

Screens by artists: revealing, concealing, anything but modest

A new generation of artists and designers is rediscovering the romance of the folding screen—its power to conceal and reveal, to feign a wall, then collapse into a panel. The appeal? Perhaps that folding screens, at once ornamental and versatile, charm both the pragmatist and the poet within us. Artist Blair Seagram explains, "Screens are the closest one can get to painting and still have something functional. But unlike paintings, which are always self-contained, screens relate to their surroundings." Also, screens, even in their most radical guises, remain charged with nostalgic associations. "For me," confides fashion designer Jean-Charles de Castelbajac, "screens have always signified mystery. I think of Boucher paintings, secret trysts, and love letters."

Top: The New York City skyline inspired Jean-Charles de Castelbajac's screen. At Dianne B., NYC. Above: Design team Garouste and Bonetti's partition made out of papier-mâché. At Furniture of the Twentieth Century, NYC. Above left: Artist Blair Seagram created a clear plastic screen of flowing figures—a window rather than a wall. At On The Wall Gallery, NYC. Left: Lacquered screen, by painter Roy Lichtenstein for Lacquer Editions, combines modern art with an ancient Eastern craft. At Leo Castelli Gallery, NYC.

JENNIFER BAUMANN CHRISTOPHE DUGIED

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FOOD IN VOGUE

Hot restaurants—how they get that way . . . nouvelle tradition—the best of New England's farms, dairies, mills.

BY BARBARA KAFKA

New England's best—tender baby lamb, wine from Martha's Vineyard

A word in defense of canned tunafish, one of America's great contributions to the world of food; and no, I am not jesting. I am not about to try to bring back tuna-noodle casserole, occasionally topped with corn flakes; but I will stake my gastronomic laurels on the fact that tuna salad makes one of the all-time great sandwiches. In the effort to defend canned tuna, I will even give my very own recipe for tuna salad: I toss chopped yellow onion and celery with Hellmann's mayonnaise, then fold in water-packed tuna (drained, of course), freshly squeezed lemon juice, salt, pepper, and dill seeds. This makes a perfect filling for a rye-toast sandwich, or a tuna melt.

Praising tuna requires that we note that not all canned tuna are created equal. I prefer fancy white albacore tuna solidly packed in either water or a light oil (not olive), both of which are discarded in any case.

Too often, recently, I have been assaulted by Salades Niçoises made with fresh tuna in restaurants that think themselves very *à la page*. Fresh tuna does not have the rich, slightly mysterious flavor so necessary for the enrichment of this salad. Canned tuna is also essential for various Italian dishes. Cannellini beans with tuna, strewn with red onions, minced parsley, and basil; and pasta with tomato, olive, and tuna sauce, for example, are all unthinkable with fresh tuna.

It is all very well to learn about exotic new ingredients, and the many varieties of fresh tuna are worth enjoying. That does not mean that we have to demean the staples we enjoyed in a more innocent time—especially, as in the case of neat cans of tuna, since we can have them waiting on our shelves when need arises. Long live canned tuna!

I am often asked why it is that some restaurants survive while others, seemingly as attractive, with food that is just as good, do not. My unglamorous answer is professionalism, particularly on the part of management.

Defining professionalism is hard. Once seen, it is unmistakable. A great joy anywhere—circus, ballet, library, potter's studio, or courtroom—is watching consummate professionals at work. In my own world of food and restaurants (particularly those with unobtainable reservations) it is a double joy, since so many people in the food business seem to be dyed-in-the-wool amateurs. A top chef moves calmly, efficiently, at the height of rush hour in a busy restaurant, and miraculously produces food of many different kinds and of a high quality. A great waiter moves briskly yet smoothly, remembering orders, being pleasant yet formal, and alert to the questioning look, the beckoning gesture. A star owner works the room brilliantly while staying aware of every detail of service. People are what make a restaurant flourish year after year. Owners know that, and they work to keep people coming back again and again. This is why occasional visitors to good restaurants have to call far in advance for reservations; owners work hardest for their regular customers.

At Montrachet, delicate turbot sauced, surprisingly, with a mild curry

Who are the stars at working a room? Tom Margittai and Paul Kovi of The Four Seasons, Sirio Macciono of Le Cirque, Glen Birnbaum of Mortimer's, Elaine Kaufman of Elaine's, and Joseph Baum of Aurora (all four in New York City) are supremely successful. None of them came out of the kitchen, and for none of them is this the first restaurant experience—with the extraordinary exception of Glen Birnbaum, who had never even worked in a restaurant before. (He had been in a personal-service business, though, as president of Custom Shops, a national chain of stores that features custom-made shirts.)

What do these people do that is so special? First, they are omnipresent, almost always on the premises even after years of operation, by which time they have developed very good staffs who presumably know what they are doing. Second, they have a clear sense of their clientele, the people who will come back week after week, even day after day. Consciously or unconsciously, they have chosen a marketing strategy; their food, service, and welcome are designed to reinforce it.

This reinforcement starts with reservations. One extreme is Mortimer's where no reservations are accepted, except for large parties, unless the customer is known to Glen and speaks to him personally. At Elaine's, a reservation may do you only marginal good if you are unknown to the house. You certainly will not get the table of your *(Continued on page 340)*

Top, JAMES SCHERER. Bottom, PHILIPPE-LOUIS HOUZÉ; stylist, Elette Markhbein

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(Continued from page 338)

dreams. On the other hand, if you are a regular, a table will miraculously appear when you do, although it is polite to call if you are coming in on Sunday night at 9:30 with a crowd. At the Four Seasons and Le Cirque, larger and more formally run restaurants, you *can* make a reservation—if all the tables aren't booked, which may be weeks ahead. If you need a table the day you call, your only prayer is to be well known to the management. At The Four Seasons, particularly at lunch in the Bar Room, a system of negative reservations is in effect. People show up for a regular table every day unless they notify the management to the contrary. (Now, that is one way to get a good table.)

Frequency of appearance helps at any restaurant. Aurora is the only new restaurant in this group and, already, there are numerous regulars; but it is still possible to get a good table on a first-come-first-served basis. Even more regulars will probably turn this place into a club, especially at lunch, like all the others—except for Elaine's, which is more of a club at dinner and late at night. As casual attendees and witnesses of the scenes, we may complain, "unfair." To me, it seems not only fair but very wise.

The owners are up to date on all the news of their regular customers' worlds, have read the latest books or magazines, and contrive to maintain a level of friendliness without imposing familiarity. The owners talk to every guest, and arrange the seating to flatter all. Menus are devised to please the restaurant's own particular clientele. If The Four Seasons' customer is ahead of the crowd in eating less, in being weight- and health-conscious, the house creates Spa Cuisine. If Mortimer's fashionables are soothed by Nanny food like chicken hash, salmon croquettes, chocolate bread pudding, and very English tea sandwiches, so be it. Quality is one criterion; but the pleasure of the eater is more complex.

In these restaurants, owners spot flaws in service almost before they occur. They never forget that they are working for the comfort of their guests. And *that* is why their restaurants are so difficult to get into.

Of the many restaurants involved in the creation of new American food, The Colony, in Boston (384 Boyleston Street, Boston, MA; 617/536-8500), may have chosen the most difficult task. It is relatively easy to understand the ways in which Cajun or Southwestern food might be adapted to current cooking. The Colony, located in the capital of New England, has decided to use that region's historic foods and native ingredients, including those produced by excellent small suppliers, as the basis of its experiments. While it is easy to understand how lobster and fabulous fresh fish might inspire a chef, I was caught short in the imagination department, at first, when trying to think what The Colony could be doing.

With the brilliance of hindsight, I figured it out after my first meal there. David Kantrowitz and Bruce Frankel have gone to great lengths to find all the best growers and producers of foods in New England. They have the best cheese tray I have seen in an American restaurant in years—and that includes the fanciest French places. There is everything from terrific traditional cheddars to goat cheese—including a goat's-milk brie—from producers so small that they can just barely supply the restaurant.

The Colony serves lamb so baby that eating it must be criminal, and traditional dishes like corn cakes made from meal that's stone-ground in Rhode Island. Soups are very good. An updated and luxurious chowder, with Cape scallops and Jerusalem artichokes, is divine. Oyster and sweetbread shortcake, seafood stew with hard cider and ginger, and cranberry-quince Brown Betty all are updating traditions imaginatively and successfully.

With these dishes, try a Crosswoods Winery chardonnay from, yes, Connecticut, or a Martha's Vineyard (the island, not the California vineyard) Zinfandel from Chicama Winery. It is clear that The Colony is really serious about New England, even though they have a good list of French and California wines, too. The room is very cool and Brahmin, an unusual space for an unusual restaurant—definitely one to watch.

Montrachet in New York City's Tribeca (239 West Broadway, 212/219-2777) has been given a new lease on life with the coming of a new chef, Brian Whitmer. Originally from Kansas City and only twenty-seven years old, he has already had a serious career in food and comes to this starring role well-rehearsed.

His food is very much New American with a strong French bias. Without being outré or referring to any particular region, it is sophisticated and uses a wide range of relatively unusual ingredients. The frequently changing menu stars new combinations that seem inevitable and enduring once tried. There are, for instance, a parsley soup with Belon oysters and a baby pheasant with orzo and calamata olives. Mr. Whitmer makes real sauces—not just quick deglazings—and they are worth sopping up with bread. It is nice to see serious cooking going in tandem with imagination. Desserts—terrine of chocolate with coffee sauce, and hot almond crepes with apple-cider butter and Calvados cream, for example—are spectacular; and there are enough simple salads and grills to satisfy a wide range of diners.

While dinner is costly, around forty dollars per person without wine, tax, or tips, there is a nightly set-price menu at twenty-nine dollars that is excellent. The wine list is a deft combination of American and French wines with some good, reasonably priced choices. Watch out for the top end of the list though.

The best that can be said of Montrachet's dining rooms themselves is that they're not noisy, the decor doesn't obtrude and doesn't offend. While these are far from merely negative virtues and the visual simplicity of the place matches the area of town, don't come expecting a gala evening. Come for the food, and you won't be disappointed. ▽

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ENTERTAINING

An evening with Carolina and Reinaldo Herrera: strong opinions, European style

BY WILLIAM AND CHESBROUGH RAYNER

Above: The Herreras. Below: A lavish European table setting by Carolina. Bottom: The Manhattan dressing room, drafted into service as a dining room.

When Reinaldo and Carolina Herrera entertain in their house in Caracas, Venezuela, they can do so for two hundred. In their town house on the Upper East Side of Manhattan, they are limited to only sixteen.

Carolina, a fashion designer known for her highly sophisticated, glamorous clothes, admits that she much prefers the small dinner to the banquet: "You have a chance to talk to everyone." Yet, she maintains, "Each, in its own way, takes the same amount of effort. Of course, the large dinners can be logistical nightmares . . . no? [Carolina, like many Europeans who speak a fistful of languages, ends most declarative sentences with a question.] At the small dinners, one must take more care with the guest list, because this house is too small to have more than one bore."

Carolina and Reinaldo, who is special projects editor of *Vanity Fair,* choose their guests with the precision of a diamond cutter and the care of a casting director. They work on the principle that the most successful small dinners consist not only of close friends, but of someone who is a surprise—someone from outside the group. "If he or she has done something very good, or very bad, or very controversial, all the better," says Reinaldo. "The other guests will exert more of an effort." The Herreras also make a point to ask friends who have attended the theater or another dinner to drop by for coffee: "An injection of new faces gives the evening a boost."

A sense of formality without pomposity distinguishes the way Carolina and Reinaldo entertain. In the European tradition, guests are invited at nine to dine at nine-thirty. Cocktails are served in the pale-yellow drawing room. The Herreras never insult the chef by serving hors d'oeuvres. According to Reinaldo, his family has not served finger food since the invention of the fork, and he doesn't plan to break the tradition.

> The guest list should include a surprise: someone "who's done something very good or very bad"

Promptly at nine-thirty, guests proceed upstairs to the dining room; in fact, it is Reinaldo's dressing room, where one or two round tables, each sitting six to eight, have been set up. The wineglasses of cut crystal were made for Prince Demidov in 1840, as were the carafes and the finger bowls, in which Reinaldo has arranged yellow roses. The china is Worcester, circa 1810, and the candlesticks are Irish, of an equally venerable age.

The menu, like the guest list, invariably includes a surprise. For example, the Herreras might serve *caviar en croute*: a pâte *feuilleté*—puff pastry—that measures ten inches by twenty, filled with a half inch of beluga caviar and served with melted butter and crème fraîche. As a first course it can be rather overwhelming, so something simple would follow, like roast chicken stuffed with fennel. This was the menu the Herreras had one evening when Charles Byron, an art dealer in New York City, came for dinner. Carolina recalls that when the chicken was served, Byron took an inordinately long time to make a selection, eyeing the drumsticks until she said, "Charles, what on earth are you trying to find?" "I am trying to determine which is a left leg," he replied, with the authority of Bernard Berenson authenticating a Piero della Francesca. "Most chickens stand on their right leg, which makes it less tender."

There are some things that the Herreras simply will not tolerate at the table. "One evening," Carolina explains, "two gentlemen, very well-known and very rich, started telling me about their money, two hundred million dollars here and one billion there. I turned to them and said, 'Why tell me about this? Do you think I am an accountant?'"

If Carolina will not tolerate a business conference at dinner, Reinaldo has equally strong feelings about what should and should not be put on a table. "We arrange the flowers here," he says, "because we don't understand this new mania of having a flower hairdresser come and place coiffures around the room." Carolina adds, "It makes me feel like I'm living in a hotel . . . no?"

"Another thing I fail to understand," Reinaldo continues, "is the current fashion of putting food all over the table—nuts, dried fruit, candied fruit, mints, chocolate—until it begins to look like a window of Eine Kleine Konditerei in Old Vienna.

"Still another habit that seems to be taking hold is women making speeches after dinner. I was brought up that women should never make a toast, and they never do in this house." Reinaldo and Carolina have quite strong opinions about entertaining . . . no?

LIZZIE HIMMEL Hair: René at the Pierre; makeup: Linda Cantello

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The food news at the hotel is that Alain Senderens, whose three-star Lucas-Carton is currently one of the hottest restaurants in Paris, has come on board to design La Mamounia's menus and to consult with its chefs. For further information, call 212/838-3110. (Pictured *left*: La Mamounia's grand main entrance with its posh pool and gardens.)

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TRAVEL

SPLENDOR IN THE DUST

Cairo's most engaging square mile: medieval Al-Kahira

BY JAN MORRIS

Symbol of Cairo: the Muhammed Ali Mosque, clad with alabaster inside and out

Cairo's magnificence is essentially a dusty magnificence. Sandy-dusty are its thoroughfares, dusty brown with silt is the Nile flowing gloriously through the heart of it. The Citadel, which commands the city, is like an outcrop of the shaly hills behind; the Pyramids on the edge of town are like petrified mounds of desert sand. Cairo trees are layered in dust, Cairo skyscrapers are filmed with it, and even the legendary charm and humor of Cairo people is a distinctly dusty kind of beguilement.

Seen from any high vantage point, one quarter of the vast city seems, nevertheless, more profoundly dusty than any other. It is a small oblong patch a mile or so mostly east of the river, densely packed with houses and narrow streets; and in a city of immense and grimy age, it looks older and grimier than anywhere. It is the site of the original Cairo, Al-Kahira, "The Victorious," founded by the Fatimid rulers of Egypt in the tenth century when all around was waste and desolation.

Al-Kahira is about a mile square, and probably contains more medieval monuments than any other square mile on earth. A walk along its ancient main street, the locale of half the stories of the Arabian Nights, offers one of travel's most fascinating experiences. Yet I would guess that for every hundred visitors who trail around the sterile Pyramids or stare utterly alienated at the Sphinx, only one or two find their way along the ever-lively Shari Muizz Le-Din Allah, from the great gate of Bab Zuwaila in the south, whose walls were once hung with cannonballs, to the towering Bab el-Nasr, the Gate of Victory, beside the mosque of the psychotic Caliph Al-Hakim.

It is all alive. There is nothing mummified or institutionalized about it. It is true that the venerable policeman who stands with his horse outside the Bab Zuwaila, white-haired and spindly in his riding boots, looks like a Cairene Quixote beside his Egyptian Rosinante; but the moment you are past his rheumy vigilance, and through the shadows of the gate, all the vivacity of a medieval merchant city is in full blast around you. From the southern wall to the northern, the narrow main street is as furiously busy now as it was when the engineers of the Fatimids laid it out ten centuries ago.

The energy is stunning, and so is the noise. Cars hoot, donkeys rattle their brass bells, radios blare, hawkers shout, men in long *gallabiyas* suck their water pipes, grand women all in black, hung with multitudinous gold necklaces, swagger confidently down side alleys. The children who *(Continued on page 350)*

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SPLENDOR IN THE DUST

(Continued from page 348)

accost the foreigner—"What is your name? What is your country? My name is Muhammed"—come in pairs, the one diffident and demure but the other exuberantly perky. The shopkeepers, peering out of their open-fronted stalls, break into smiles and badinage. The goats are friendly, the cats astonishingly agile, even the doomed chickens in their wicker cages energetically preen themselves.

Wiggling slightly and periodically changing its vernacular name—now the Street of the Ironmongers, now the Street of the Jewelers or the Coppersmiths—the Shari Muizz Le-Din Allah meanders from one end of Al-Kahira to the other. Halfway along, it passes through the celebrated bazaar quarter called Khan al-Khalili, the one part of the Fatimid city frequented by tourists, and here all the ancient trades of Araby, plus a few less traditional like the repair of transistor radios or the manufacture of particularly horrible handbags, are still tirelessly pursued. Here are the pungent and sickly smells of spices, here is the glitter of thin beaten gold, here brawny coppersmiths bang away at pots and trays, and here with infinite solemnity the country women, themselves in black from top to toe, finger, fondle, and hold to their cheeks the lustrously polychromatic fabrics of the drapers.

"Old Cairo is all alive . . . nothing mummified about it"

A skyline subdued by heat and dust: in the distance, the Citadel

There are craftsmen making sandals, and kettles, and chessmen, and chairs, and umbrellas, and tombstones, and even a few diehards shaping with elderly steaming mechanisms that all-but-abandoned headgear of the Levant, the *tarboush*. Thick flies the chaff as men unload a cartload of sugarcane, hopefully prowl the dogs around the butchers' stalls, and in the very center of all this activity, there stands, as it has stood for a thousand years, the mosque-university of Al-Azhar, "The Resplendent," the oldest of all colleges, whose students come to Cairo from every corner of the Muslim world, and whose principal, the Grand Sheikh of The Resplendent, is one of the great men of that world.

Few colleges anywhere project a more intense impression of purpose. Sit for half an hour in its famous quadrangle (they will give you cloth slippers and a cotton shawl to cover your head, if you are female and hatless) and you will sense all around you the grand conviction of Islam. The young men who walk around talking to themselves look like actors learning their lines, but are really memorizing the Koran. The *imams* who hasten importantly by, in turbans and green gowns, look amazingly scholarly *(Continued on page 352)*

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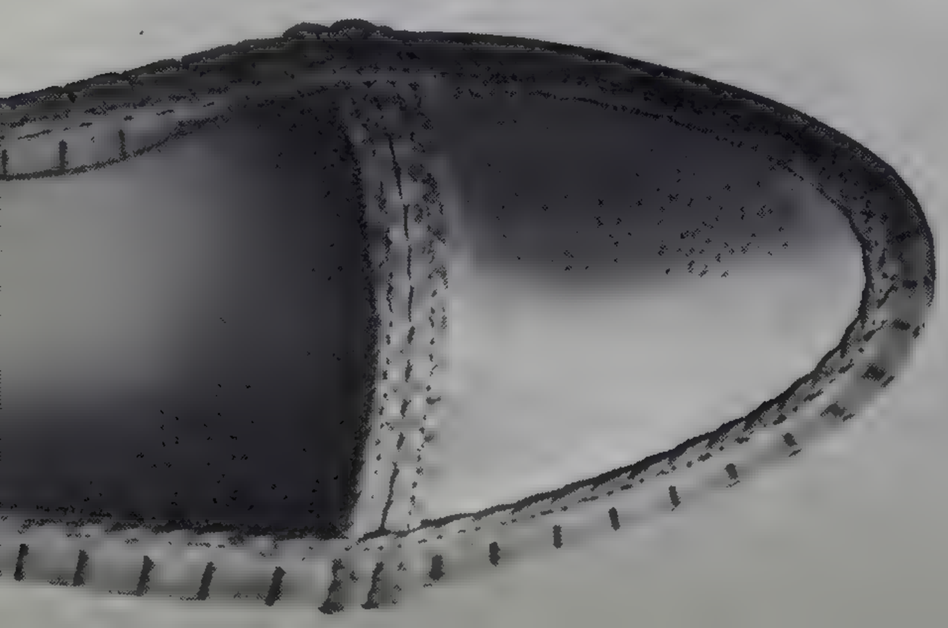

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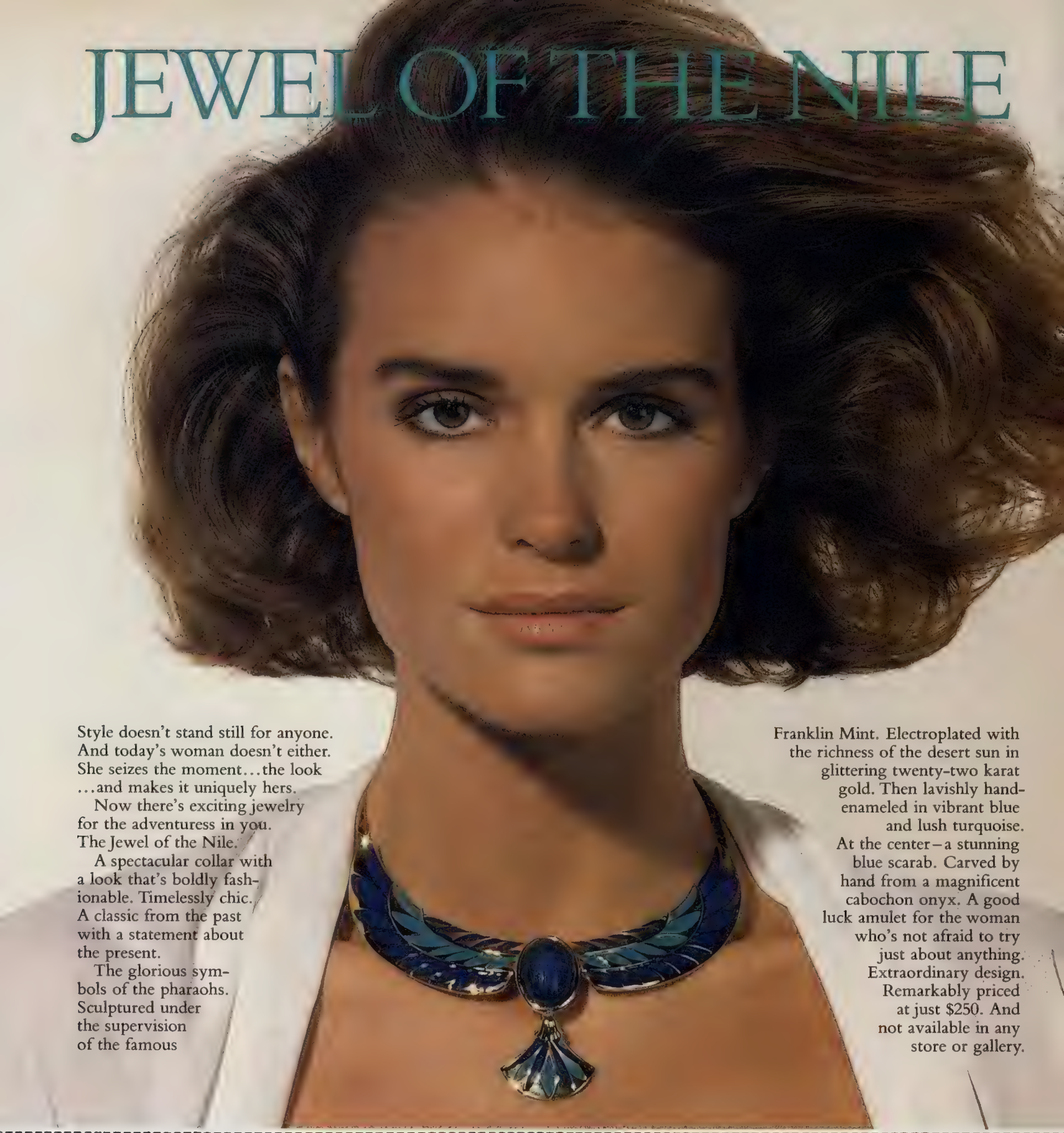

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SPLENDOR IN THE DUST

(Continued from page 350)

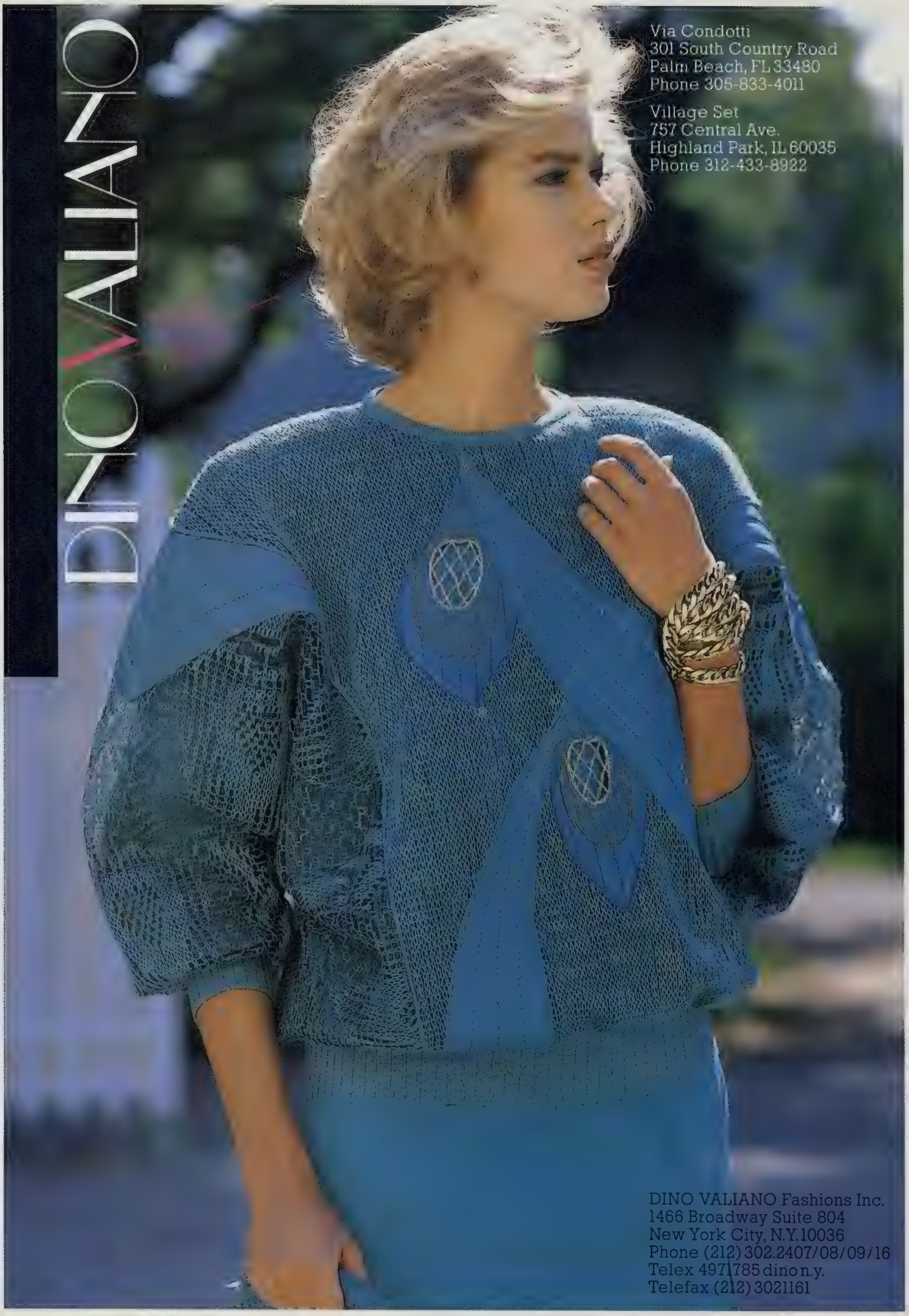
and profound. Students sit in circles in the shade of the colonnades, earnestly murmuring to each other, and faces of a thousand types pass by—brown faces, yellow faces, black faces, faces from North Africa and from Indonesia, gaunt withdrawn ascetic faces, and jolly bearded faces ready to laugh. Now and then through the melee, a very small Egyptian boy, in a grey floppy shirt several sizes too big for him, weaves his way helter-skelter across the courtyard to help himself to a mug of water from a big metal vat.

For the Islam of Al-Kahira is Islam at its most human and benign, and it pervades everything in the old place, every vista, every sound, every attitude. For all its mercantile gusto, Cairo of the Fatimids is a pious place, its din and its clutter tempered always by the serenity of a universally honored faith.

Look at the skyline above those grey and tumbled bazaars! A glory of minarets stands up there: the minaret of Al-Aqmar, "The Moonlit"; the minaret of Al-Fakahani, "The Fruit-Seller"; the minaret of Abul Dahab, "Father of Gold"; the minaret of Sayyidna Hussein, the mosque where the presidents of Egypt worship—minarets bulbous and slender, ribbed and checkered, this one crowned with a comical row of stone bobbles, that one austere and elegant as a reed. Their meaning, like their presence, is inescapable, part of the street life, part of the air: when the midday call to prayer sounds across the rooftops, it is as though the antique city itself were reminding its people of their duties, their heritage, and their Muslim pride.

Anywhere along the street, every hundred yards or so, a holy building invites you inside for a moment of peace. It may be a mosque, a place of learning, a mausoleum, but its flavor will be the same whatever it is. Birds will be chirping below its rafters, sun shafts will slant through its high latticed windows, and in the garden behind, as likely as not, a few old men will be sitting in meditation. Through the iron grille at the front of the building you may see the tumultuous traffic of the street outside, hear the blast of its radios and smell its multitudinous smells; but the shrine itself is curiously insulated by its own sanctity, and none of that rumbustious hassle ever gets inside.

On the other hand, something of the spirituality of the holy buildings seeps out, and even in the most vividly temporal parts of the old city there are tokens of mysticism, or at least of superstition. On the Bab Zuweila, for example, you may see threads of cotton hanging from nails—the remains of votive tributes offered to the long-dead saint Qutb al-Mitwalli, whose spirit is supposed to live beside the left-hand gate. And in the sophisticated seventeenth-century merchant house called Beit al-Suheimi—now a kind of museum where priceless Chinese porcelain is displayed on wonderfully intricate screens, and filigreed wooden windows cast the long pleasure-salons into exquisitely dappled coolness—even there the curator, *(Continued on page 354)*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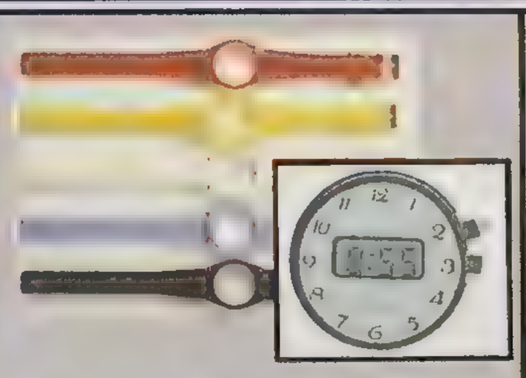

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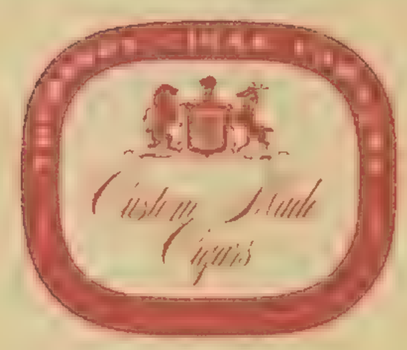

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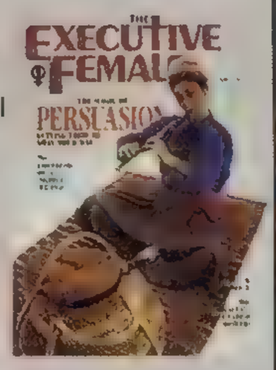

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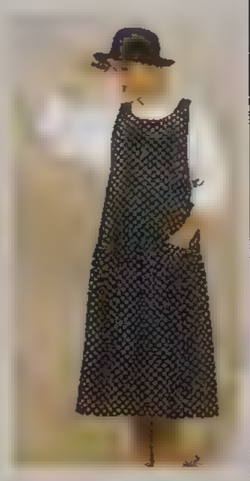

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SPLENDOR IN THE DUST

(Continued from page 352)

before you go, will bless you with a murmured and mysterious invocation specific, he says, to the house ("Very powerful magic, madam," he assures you, opening his eyes at the end of it).

There is an elemental innocence to the place. There are cars about, of course, all too many of them, and TV sets flickering at the backs of dark shops, but in most essentials, nothing has much changed here since the Middle Ages. Stop for a meal, and it will be a bowl of beans, the immemorial staple of Egyptian nourishment, or a sizzling kebab at a rickety sidewalk table. Smile at passersby, and they will almost certainly grin back. There is no fanaticism here. Blessings, not curses, are what you get, and nobody is going to spit at you, much less knife you: the violent crime rate of Cairo is one of the lowest in the world, and here the more generous precepts of Islam—its forebearance and its hospitality—are not just theoretical ideas but workaday values.

On the edge of the Khan al-Khalili there is a hidden-away little square where you may feel this tolerance almost palpably. It is an extremely mind-your-own-business kind of place. Silent men are deep in dominoes at a corner café. An apathetic woman sells no less apathetic turkeys, hobbled with string. The inevitable radio plays its inescapable quarter-tones. There is a motor scooter propped against one wall, a besom brush against another. A couple of minuscule raggedy children play inexplicable games. The sun beats down, the dust motes loiter, the cats wander here and there. You can sit there all morning if you like, and nobody will take the slightest notice of you, except to say, "What is your name? My name is Fatima," or not very hopefully offer to sell you a turkey.

Yet a wander through the original Cairo is not exactly an ethereal experience. Think what has happened in this fateful square mile! Rebels have been executed here, miracles have been performed, hapless passersby have been conscripted for the building of mosques, the Caliph Al-Hakim has roamed the streets incognito, and in that quiet square where we have just been sitting, the malefactors of Cairo used to be publicly strangled for their crimes. When you leave Al-Kahira beneath the archway of the Gate of Victory, you will see upon its walls not only hieroglyphs of the Pharaohs, whose stones were used in its construction, but inscriptions carved by the armies of Napoleon, who used it as a fortress—such is the continuity of the place, and so tenacious are its memories.

You will doubtless leave it rather dusty yourself—dust in your hair, dust in your mouth, dust thick on your shoes—but you will leave it too, I guarantee, stimulated by its effervescence and soothed by its inner calm; and you will certainly feel yourself, as you pass by the minaret of the mad Hakim, more happily reconciled with the past than ever you would be after a trip to the arid Pyramids, or a session with that insufferable Sphinx. ▽

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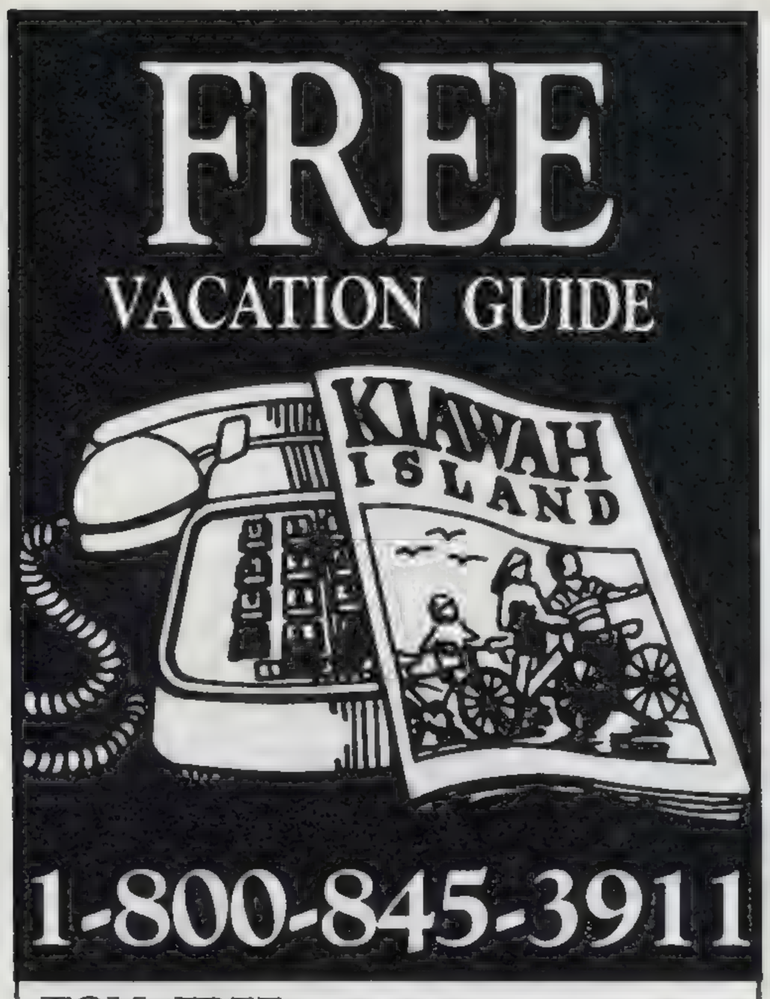

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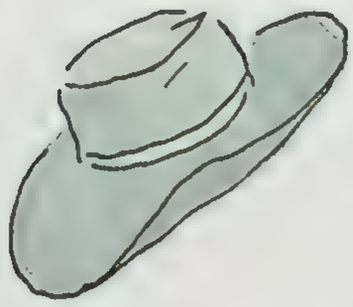
BY MICHAEL SORKIN



There we were, cooling our heels in Austin at the end of an academical junket one uncannily springlike mid-December day. Le Weekend loomed and we with nothing to do. Some echt-Texas outing was wanting and not too dear. Dallas? Not this time. We wanted them wide open spaces, land, lotsa land, with the starry sky above. West Texas—Harry Dean Stanton land—was too far for day-trippers. We'd been to San Antonio. Likewise the LBJ ranch. Bed and breakfast, a friend offered. We rolled our eyeballs. Hadn't come to the Lone Star state for chintz curtains and croissants.

Then it struck. "Why don't we go to a dude ranch?" I practically shrieked with soigné self-satisfaction. Every eyeball save mine did multiple 360s. "Why not?" I countered, feeling the sod crumble under me. "Any of you sophisticates ever been to one?"

"I've seen the movie," sneered The Wife. "Script by Clare Boothe Luce. Directed by George Cukor. Starring, among others, Joan Crawford, Rosalind Russell, Norma Shearer, Hedda Hopper, and Marjorie Main. It's called *The Women*. Looked great to me. They were all getting quickie divorces."

I wasn't to be daunted by any such jaded objections. It was I, after all, who had spent my formative years dressed in a Hopalong Cassidy costume, purchased for me by my grandmother at FAO Schwarz. I opened to the index of our guidebook, and, *mirabile dictu,* there were listings. Not only that, but the establishments were clustered within easy striking distance in and around a town called Bandera, self-proclaimed "Cowboy Capital of the World." This was irresistible. I slaver after the definitive. I'd detour five hundred miles for any town billed according to the "_____capital of the world" formulation. Just fill in the blank: gopher, slag heap, tamale—I love to be at the center of things.

Happily, so does The Wife. We made reservations at the most cowboyish-sounding place (forsaking opportunities to stay in cottages designed by a disciple of Frank Lloyd Wright, to use private airstrips—what is this stuff?) and were, within minutes, cruising out of town, heading for the hills. "The Hill Country" is what lies between Austin and Bandera, and it's mighty pretty. I'll spare you an account of every undulation and dip, every tiny town, wildflower, and jackrabbit. Suffice it to say that it was an uninterruptedly pleasant ride, windows down and country music dancing out of the car radio.

And then we were in the Bandera *banlieu.* This was unmistakable. The aggregate of the billboards welcoming us to the "Land of Come Again" was of sufficient area to support (horizontal, of course) the simultaneous play of every junior high school football team in the state of *(Continued on page 358)*

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THE CALL OF THE WILD

(Continued from page 356)

Texas. Among the most welcoming were those greetings erected by the Mayan (pronounced, as we discovered after the *de rigueur* initiatory gaffe, MAY-AN) Dude Ranch, our destination. The Wife addressed me with her best "you kitsch fool" scowl. "*Trop touristique?*" I wanly wondered, hoping we weren't in a major pickle. The drive out had been lovely—the drive back would have been excruciating.

We rolled into town, and it was pretty—you should forgive the expression—cute. Kind of casual like and terribly—well—Western-looking. Main intersection, a few arcaded shops, courthouse dome rising behind some trees in the distance. Topic A on the drive out had been, of course, what to wear, and half the trip had been taken up with lamentations over not having stopped at the perfect Western-wear store, passed at midpoint. We needn't have worried: cowboys are nothing if not sartorial, and their capital was ready to oblige. My sale was made even before I tried the goods on. "You look like you take slimcuts," said the saleswoman when I queried her about the denim cornucopia before me. She was right, thank you very much. The Wife's problem tends to be shoes. She has fixed ideas on the subject. In some circles she's still remembered as the woman who climbed Mount Greylock in heels. Her eyes, however, came to rest on a pair of Converse high-tops. "Just like the East Village," she said, proffering her MasterCard.

Thus equipped, we removed and headed for the Mayan, through town, down a hill, across the Medina River, and along a long drive. There were peacocks. There was a herd (pack? covey? brace?) of deer, doe-eyed (buck-eyed? fawn-eyed?) and chewing, lolling about beside the road. We kept driving, past stables, past a parked stagecoach, until we got to the end of the drive. A cowboy was coming down some steps. "Howdy," he declaimed. The Wife and I looked at each other. "Hi" was wrong. Ditto "How ya doin'?" I said, "Howdy." The Wife stared into the gravel, suppressing a smirk. "Go right on up," said the cowboy as he got into his Caddy and laid a patch of rubber. The decor in the main building was perfect. Wood beams, wagon-wheel lamps, cowboy bibelots, pictures of the family everywhere. About that family: the people who run the Mayan are called Hicks and they're swell. They're also innumerable—each more wholesome-looking and red-headed than the last.

One of them showed us to our cabin, emblazoned with its name—what else—"OK Corral." The interior was identical to that down at the main building. I loved it. The Wife took one look at the massive stone fireplace and breathlessly uttered the camper's mantra: "S'mores!" We hauled in lumber and soon had a blaze to rival the one in the bracketing scenes of *Citizen Kane*. There's nothing better to give a greenhorn a tender sense of *(Continued on page 361)*

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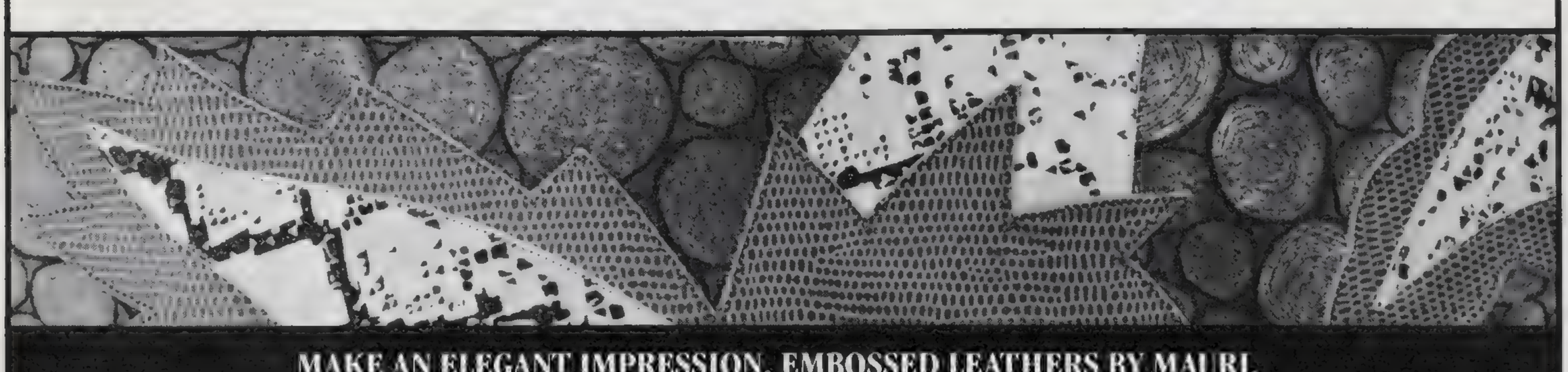

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(Continued from page 358)

self-satisfaction than dry timber and an easy conflagration. We abandoned ours immediately though: it was happy hour. Clad in our new attire we strolled (me straight-legged like the Tin Woodman in slim-cuts, The Wife trotting like Kareem) down to the bar. We were greeted by a beautiful dusky view out over the hills and by new acres of cowboyabilia. We were not greeted by the sight of wild tippling. Indeed, we were not greeted by the sight of another soul. Soon, though, a cheery Hicks (female) came in and switched on the lights and we found ourselves with full tumblers of Wild Turkey. Halcyon!

At dinner we were joined by another couple (honeymooners—second marriage for both) and by four enormous steaks. The food was great: fresh-baked bread, lovely veggies, and that melt-in-your-mouth *boeuf*. We chatted wanly but to little avail. It didn't much matter: our mouths were full and shortly our stomachs. We bade the Hicks good-night (a fairly lengthy process), and drifted back to the OK Corral where we found our fire still energetic. We slept the sleep of the just and the stuffed, while amiable beasties cheeped, twittered, and meowed outside our window.

Next morning, awakened by a knock, we found a cowboy (*encore un* Hicks) on our threshold, bearing O.J. and coffee. Things are awfully civilized in the Old West, we thought. He told us we had half an hour to get ready for the hayride down to the "cowboy breakfast." There ensued a certain exchange of "you've got to be kidding" glances twixt The Wife and me; but, as they say, when in Bandera. . . . We dressed and presented ourselves at the paddock. Sure enough, a wagon was waiting, along with our dinner companions of the night before, a team of enormous horses, a Hicks (male, strapping), and the most authentic-looking cowperson I'd ever seen, in or out of the movies. He was cut from the Gabby Hayes mold: wizened, grey-bearded, twinkly-eyed, and holding a guitar. There was nothing to do but climb aboard. We creaked down to the riverside, where we were greeted by a fairly arresting sight. Arrayed on a massive grill were skillet after skillet of goodies. Eggs, biscuits, sausages, grits, onions, peppers, coffee—I grow indigestive simply recalling it. In other words, the grub was fabulous, if not for the faint of cholesterol. As we chowed down under the cottonwoods, Gabby unlimbered his guitar and launched into a medley. He ended with "Happy Trails."

And then, back to prepare for the moment of truth. The morning ride awaited. It was The Wife's equestrian debut. "I've never ridden a horse," she confided to the attending Hicks. "That's okay," he drawled back, and added, as if delivering the line for the first time, "we've got horses who've never been ridden." The other couple and I tittered appreciatively. The Wife looked nervous. Then she was introduced to Highball (or was it Snowball?). Either way, it was clear that this horse was no ball of fire. *(Continued on page 362)*

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TWEED AND TARTAN

(Continued from page 361)

We all clambered up and clattered off at a snail's pace, plodding through the landscape under the crisp blue sky. The Wife, though anxious, sat tall in the saddle, looking great, a natural, every inch the cowgirl, right down to her high-tops. She loved it.

After lunch, we drove into town in search of S'more fixings and tourism. Our first stop was the town "Boutique." On entering, we were met with effusions from the proprietress. "Y'all must be from New York," she chirped, before we'd had a chance to open our mouths. "How'd you know?" I asked, feeling a little snug in my slim-cuts. "The shoes, of course," she said, looking at The Wife. "So East Village!" After a decent interval we turned and left in search of marshmallows. On the way back to the OK Corral we stopped in at the Frontier Times Museum, near the center of town. This proved to be a high point.

Entering, we were hailed by a lady of advanced years who collected our tiny admission and offered us fresh fudge. This, we thought, was a considerable improvement on the Museum of Modern Art. How to describe this museum? The Wife elucidates it according to its curatorial strategy. "There's no principle of exclusion at work here," she remarked in amazement as she stood in front of some citizen's collection of Bruno Hauptmann memorabilia. I myself, absorbed by the stuffed two-headed goat, could scarcely demur. An amazing place. I mention only a few highlights: a letter received from Bordeaux, France; the first permanent-wave machine imported to the region; a reproduction of the "Mona Lisa" labeled "Mona Lisa." We passed a very happy hour.

Our return coincided with the departure of the afternoon ride. Same company, save for the addition of a friend of the family, a young man from England. Emboldened by her success of the morning, The Wife demanded a steed of somewhat more volatile temperament. She was obliged and mounted a nag with fire in its eyes and smoke-disgorging nostrils. That, at any rate, is how the story is currently told around our house. The ride proceeded smoothly enough, save for the Brit's rather conspicuous display of self-satisfied horsepersonship. He told us of his barebacked youth, his love of the gallop. He remarked on the spiritedness of his mount and the pleasure of controlling it. As if in rebellion at the tallness of the tale, The Wife's horse began to kick at that of the offending narrator. It was a frightening and thrilling moment, but she came through with flying colors, holding onto the saddle like a vise, in an attitude she maintained for the remainder of the ride. As we neared the end, our Limey halted in front of the group and stretched in the saddle. The saddle rotated 180 degrees, depositing him in the mire. Lovely moment.

That night, as the fire roared, we ate enough S'mores to satisfy another twenty years' worth of craving. Next morning we left, dudes no more. ▽

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VIEW

BY KATHLEEN MADDEN

A cool hand

Finds of the season? After the hot news and headlines, the clear-headed style of a white suit. There's a new look, too now, in a crisp jacket

No matter what else a designer may be doing for summer, chances are he or she has come up with a white suit. Those suits—easily—are some of the sneaky finds of the coming season.

A "suit," by current thinking, might be two matching pieces (a wrap jacket and straight skirt at Calvin Klein, David Cameron's abbreviated trench-coat look) or a jacket-over-dress—brocaded dinner dressing at Oscar de la Renta. In a season that often turns on a jacket, longer blazers come on strong: with softer—longer—skirts, they make for weightless silk dressing at both Ralph Lauren and Armani.

Thierry Mugler goes shapely, YSL precisely tailored, Yohji Yamamoto further afield with a skirt and loose overshirt. Find the designer and there's a new white suit for summer: It's an appealing idea.

("View" continued, page 378)

A jacket and . . . a new, soft froth of a skirt: the surprising twist to tailoring, above, at Armani. Below left, Oscar de la Renta peplums a dinner suit. Ralph Lauren, below right, goes to long lengths with silk suiting

A certain style: above right, Thierry Mugler shaping; right, Yohji Yamamoto ease. Far right: At David Cameron, the trench pairs up with a short skirt

GILLES TAPIE, PIERRE SCHERMAN, GUY MARINEAU. Hair by Yannick and Julien d'Is; makeup by Rumiko

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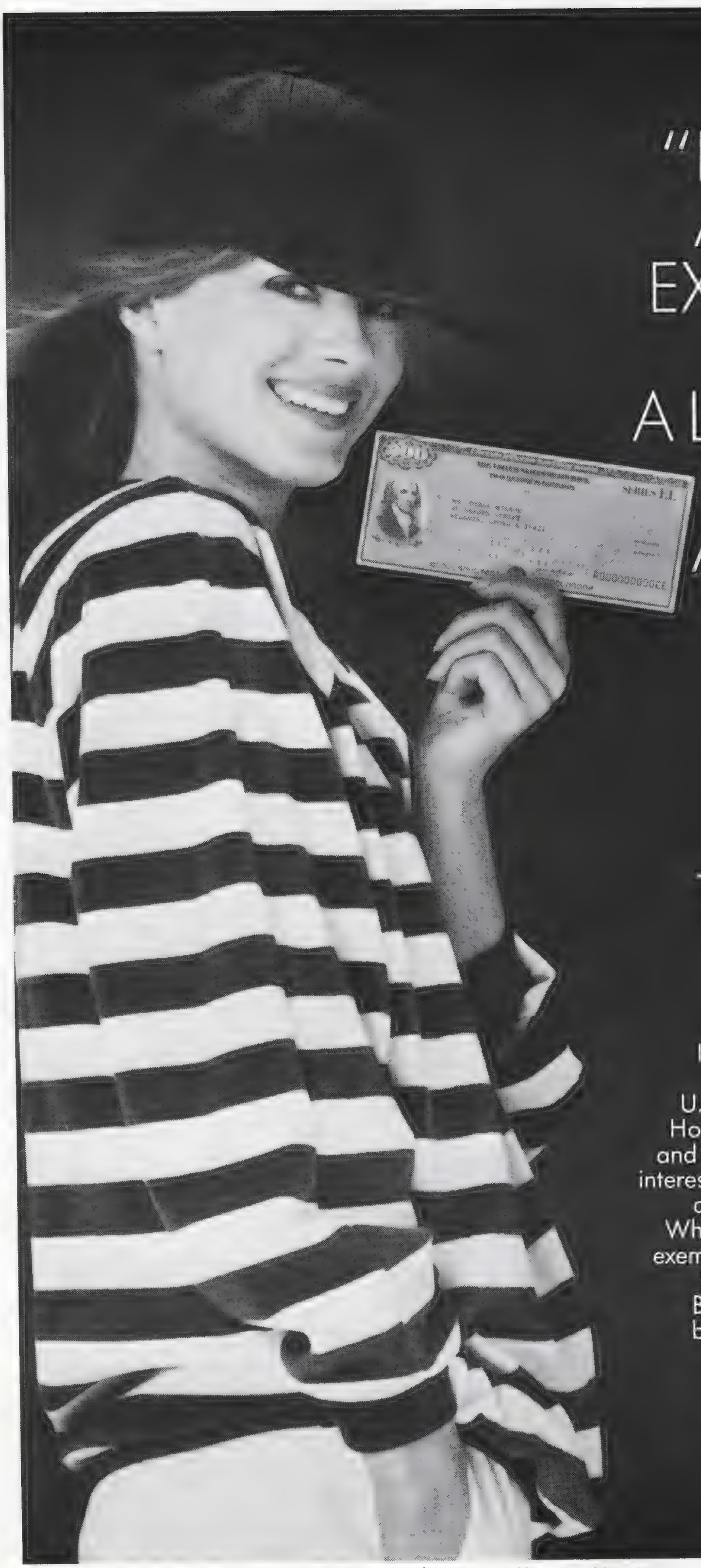

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STUDIO LEMOS - WILLIAM GARRETT

VIEW

UPS AND DOWNS OF THE SEASON

The truth about length? What you see may well not be what you get

To put it bluntly: Pay your money and take your choice. Few designers, in this day and age, are about to dictate above-the-knee bareness. Short skirts shape up as runway "suggestions" for spring: many designers then immediately lengthen hems—allowing a woman almost any length option.

In Paris, **Karl Lagerfeld** takes one of the biggest dips: In his spring show, a suit skirt may barely clear a jacket bottom. By the time that skirt gets to stores it's grown nearly ten inches—for most women, to an over-knee length. **Chanel,** has for spring/summer, only two skirts—one knitted day "mini," another with sequins—stay way above the knee. Other skirts, small on the runway, grow to an at-knee 25.5-inches.

The mini goes long, longer: at Lagerfeld

Says London-season star **Jasper Conran:** "Above-the-knee is a fresh approach," and he pairs his cropped evening jackets with eighteen-inch minis. With his ankle-length taffetas, his knee skirts or below-knee versions, those short jackets take on some decidedly different proportions.

Below, Ungaro's short bloomer or skirt option

In New York, what you see, for the most part, is what you get: **Calvin Klein,** for one, stays true to form: his skirts clear just above the kneecap. Young designer **David Cameron** stands up for his short, short statement—with a minor change. Skirts are being made two inches longer. **Ungaro**'s thigh-high bloomers are showstoppers. Their printed silk tops also come, instead, with knee skirts. Hence, it's the printed dress **Ungaro** is best known for. *("View" continued on page 392)*

Short and flirty: David Cameron stays with it

GUY MARINEAU, PIERRE SCHERMAN

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All smiles, me at 3.

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Lunching incognita.

Me & great grandma.

Grandpa lookin' good.

Grandma & Grandpa.

Bro Lance.

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Great grandpa.

Our classy new chassis.

My Dad.

Me 1987.

Great grandpa and kin on the farm.

My brother the biker.

A bathing beauty at 12.

We are family.

Pictures, please, Mom.

Surprise photo, me at 2½.

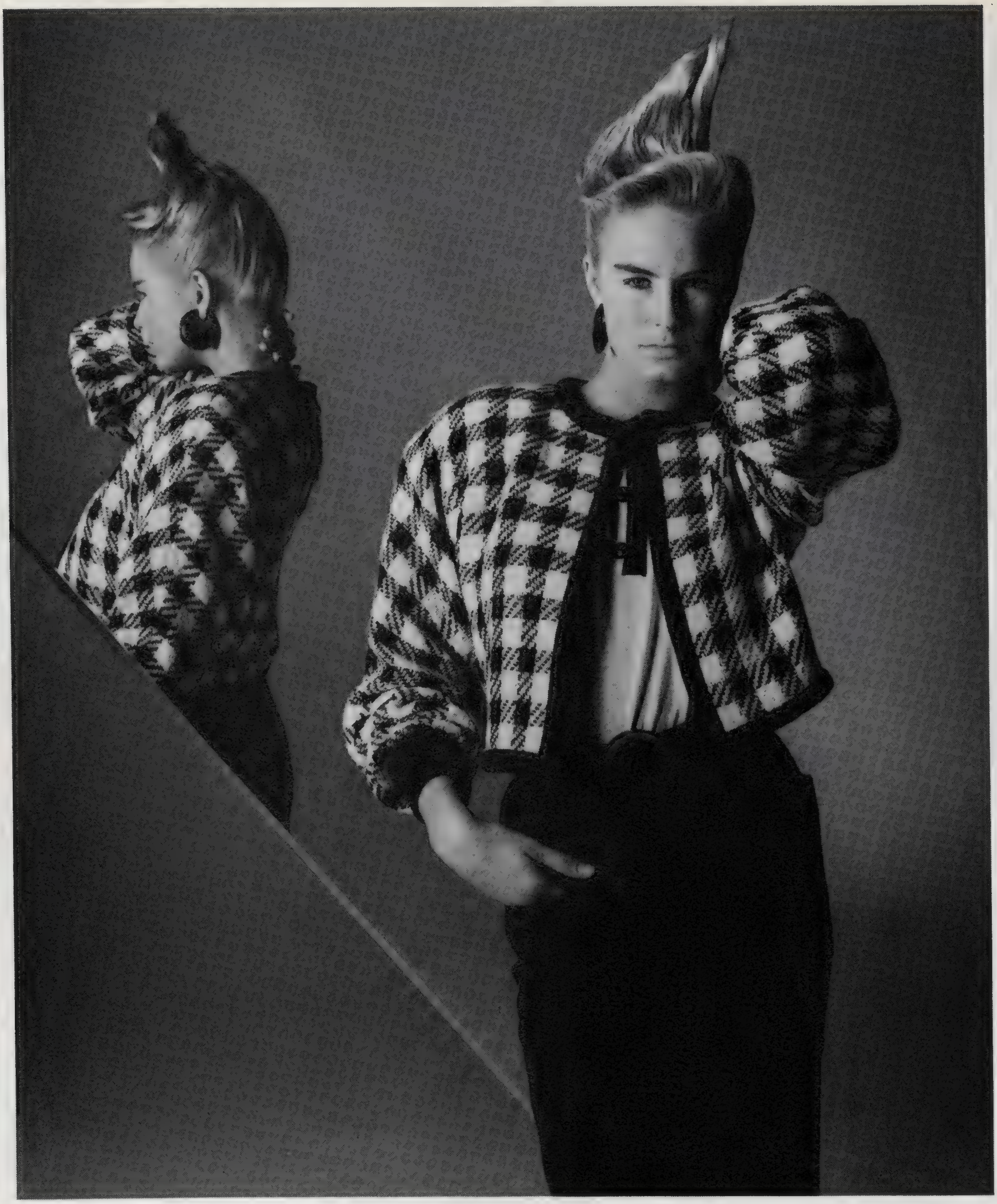
Staying afloat with my best friend.

A quiet moment at Harry Cipriani's.

Stephie bares all.

Baby, look at you now!

ALBERT NIPON



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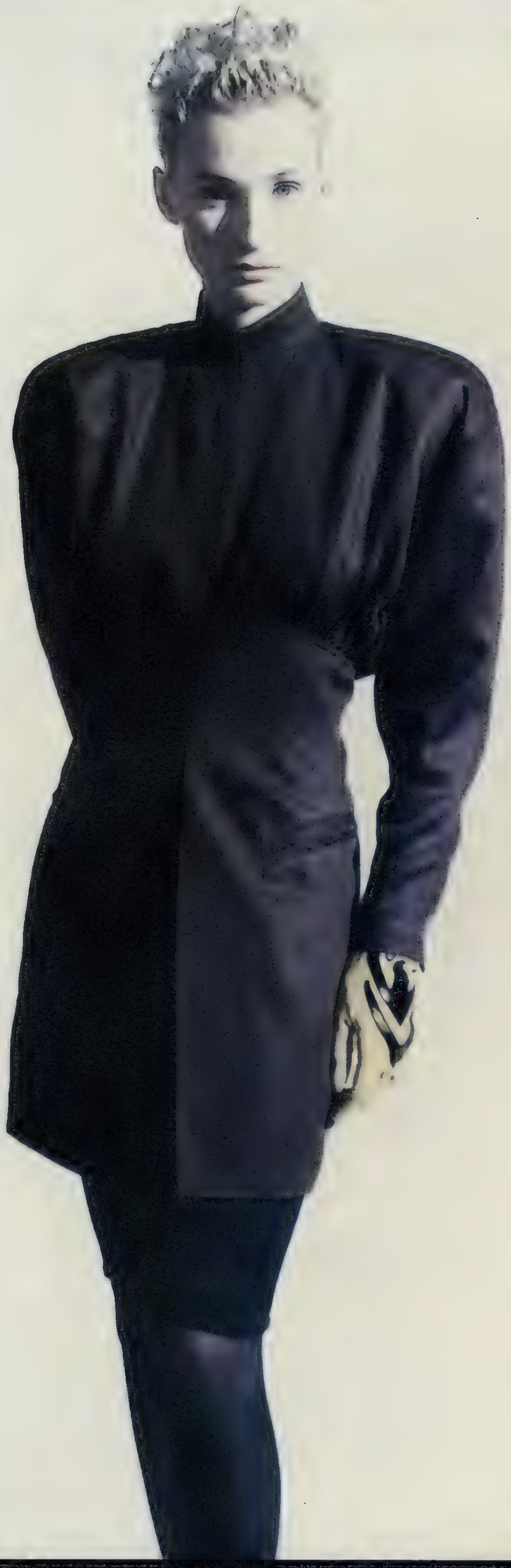

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VIEW

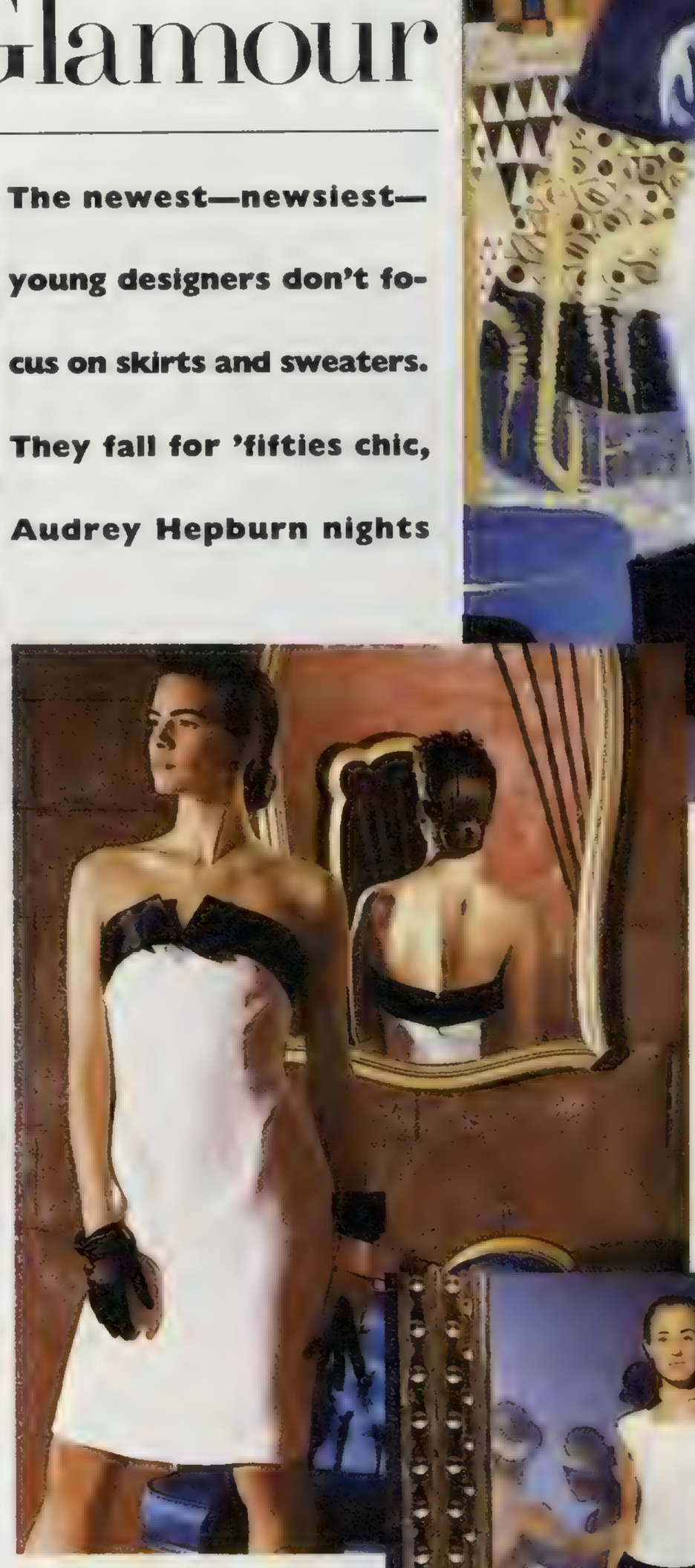
Look Back With Glamour

Fit for '87: Hepburn dressing

Calvin Klein began his career pushing—literally and figuratively—a rack of his modern day coats before the nose of a department-store head. Today's newsiest young-designer clothes more often turn up at a party; they look back to the 'fifties heyday style of a Grace Kelly or Audrey Hepburn. "I don't have any feel for day wear," says **Miriam Bendahan**, whose fans track her down in NYC's East Village. **Suzana Monacella** focuses on night "because I love the luxury." Like other young-designer pieces, her dresses tend to be small, short, clearly focused on shape. "My clothes aren't revealing but they show off a body"—the sort of body seen on a dance floor, at a club. Says **Laura Marolakos** of her woman: "She is young and confident."

"Young," in these designers' *(Continued on page 390)*

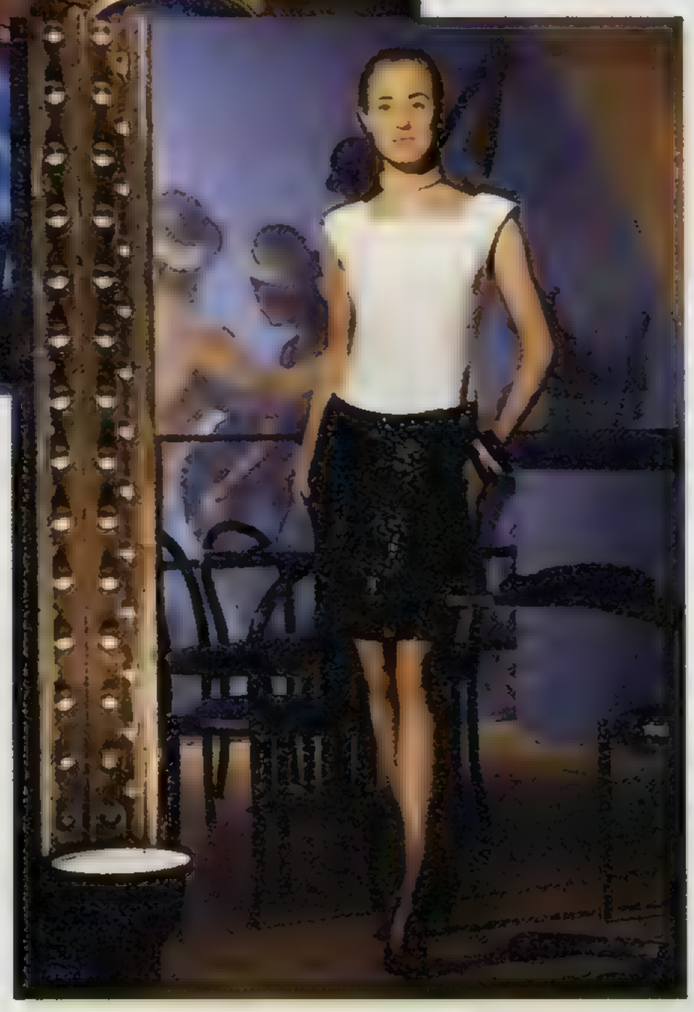
The newest—newsiest—young designers don't focus on skirts and sweaters. They fall for 'fifties chic, Audrey Hepburn nights



Bare, bowed, 'fifties "think pink" rethought for '87: above, by Laura Marolakos

Spotting a trend: sheath, above, by Christopher Morgenstern

Little dinners: jersey and sequins, below, Suzana Monacella



A club called Tunnel

Most New Yorkers don't know there's a Twelfth Avenue...but they'll learn. On the westernmost part of Manhattan (220 Twelfth Avenue), the hot new club is "Tunnel." (Dressing here and on page 390, all photographed there). Tunneling means: abandoned train tracks juxtaposed with Jane Millett murals; NYC warehousing made modern by architect P. Michael Marino.

JEFFREY PEDERSEN, PHOTOTEQUE Hair and makeup by Ralph Castelli

NIGHT

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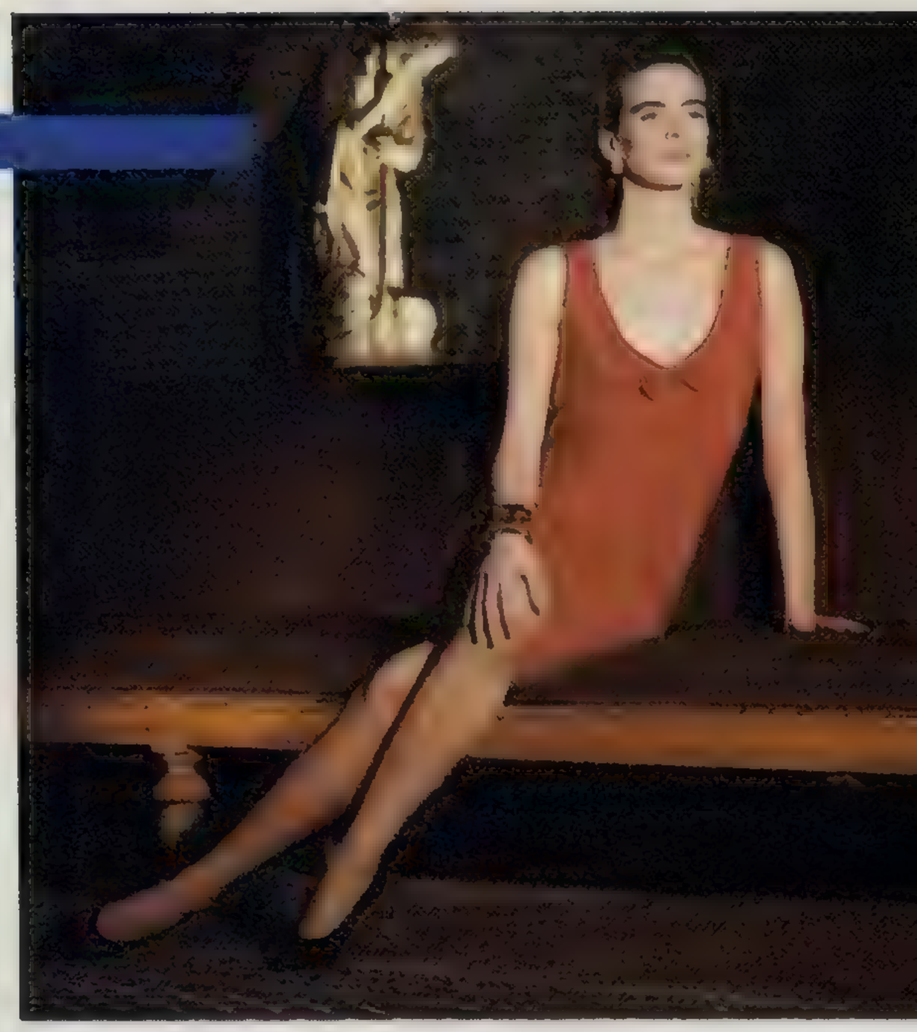


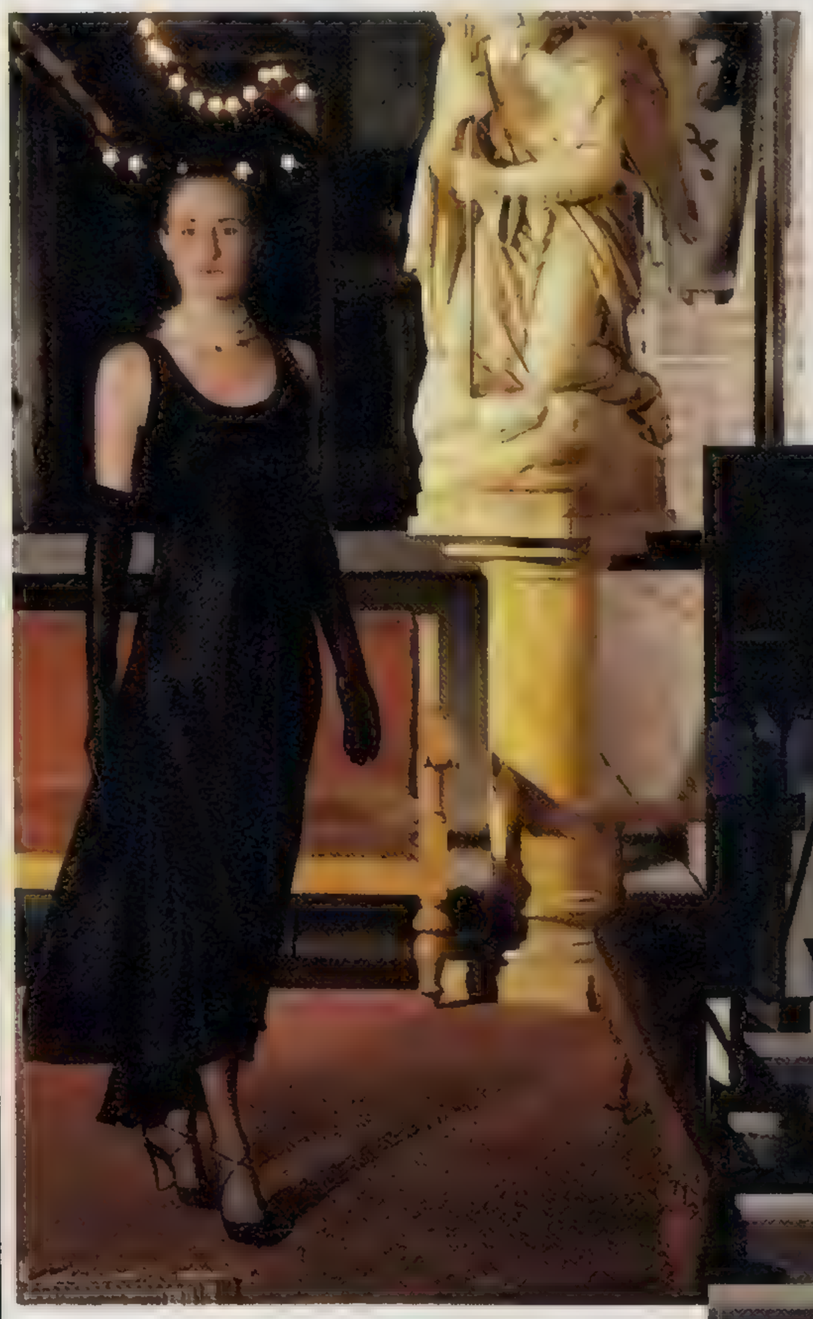
What's new? Grace Kelly glamour

(Continued) eyes, doesn't necessarily mean "cheap": a **Sylvia Heisel** short charmeuse tank dress is about $300; **Suzana Monacella**'s sequin-skirted dress about $1800. Most weigh in at $500—$700. "Funk" is not the fashion message. **Christopher Morgenstern's** "Audrey" sheath carries a Hepburn ladylike edge. "My clothing is modern, with a sense of history," he says. All (Kate, Eve, Tamara) carry the name of fashionable characters or friends.

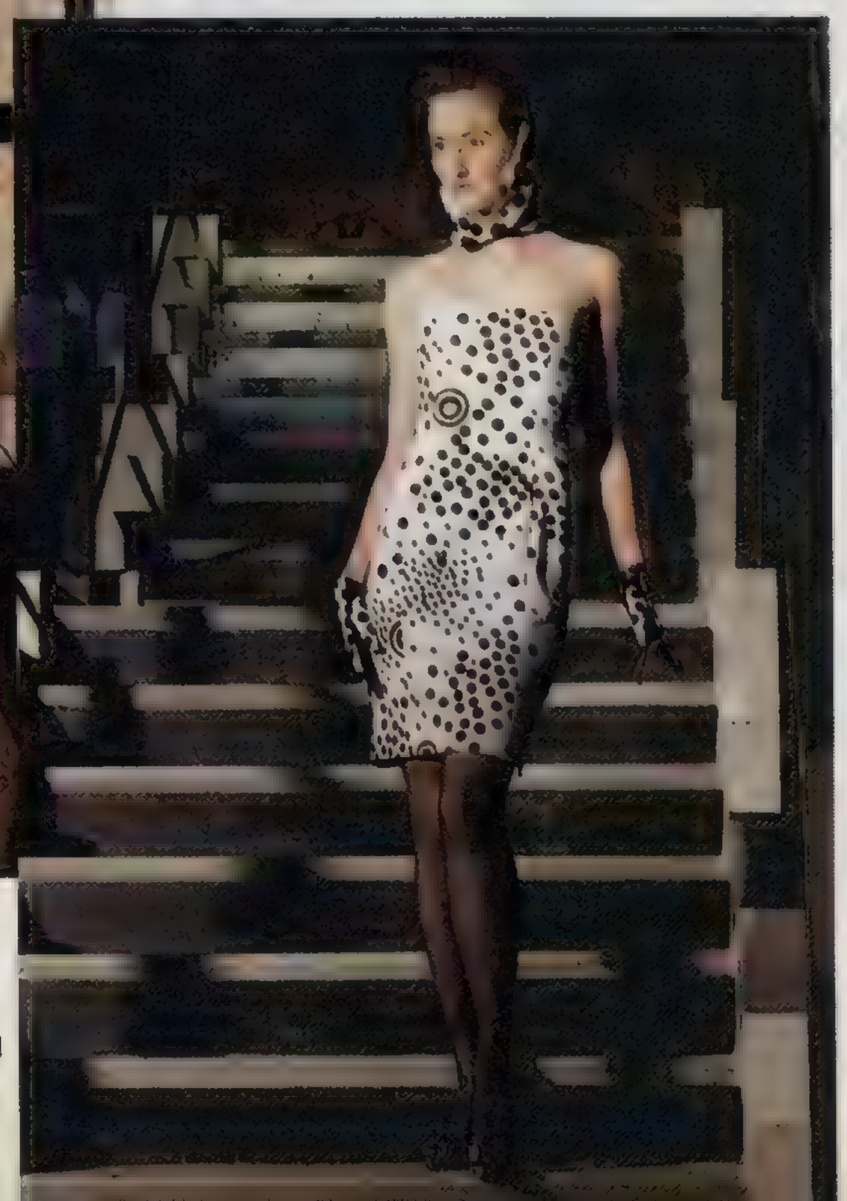
Take a bow: above, from Sylvia Heisel

"I once had a wedding to go to," says **Pamela Dennis**, "and nothing to wear. I made up a dress and it was a big success." She never went on, as scheduled, to law school. "My clothes are about an attitude," says **Sylvia Heisel**, "not an age or a look." Sweat shirts and shorts are silk. "They are real hip and modern."

("View" continued, page 402)



It takes a sheath: as Grace Kelly once did it. Below, at Pamela Dennis



A bias for night: in black, above, by Miriam Bendahan

JEFFREY PEDERSEN, HOWELL CONANT. Hair and makeup by Ralph Castelli

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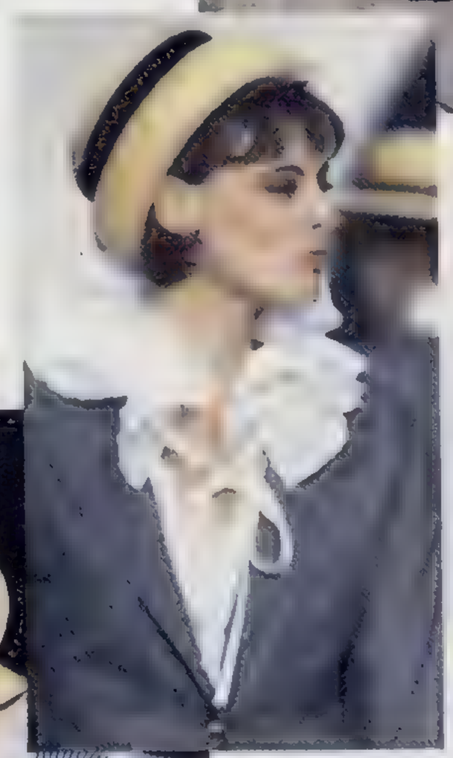
ADRIENNE VITTADINI

VIEW

Straws in the Wind



Long gone are the days of the serious spring hat; this season's flirty bows and cocktail *chapeaux* are clearly bits of evening whimsy. What stands out, for summer day dressing, is easier-going than that: At Chanel, the charm of black-and-white stripings; a crushable brimmed jersey to jam on at will, at Rykiel. Natural straws, neatly ribboned, go from Rykiel's fisherman's cap to the perfect boater at YSL. One there comes subtly gilded: tailored charm, this season, for night or day.

Straws of the season: At top, the turned-down brim at Valentino; above right, Valentino's summer straw. Chanel, above left, turns back the brim with summer suiting; Sonia Rykiel, left, mashes down straw as easily as canvas: All, non-gimmicky, non-grand toppers

COLLECTING: WHAT'S HOT

What's hot? The fashion collectibles of the moment aren't fine-fine jewels or fluffy bits of Victoriana; Deco perfection has a small following. What's more to the point—for women who follow the market, collect "old" clothes or jewels, mix them with modern—tends to come from the 'forties or 'fifties, now. Brooches are big—larger-than-life mixes of gold-and-stones or simply diamonds, also pearl chokers..."Top Gun" distressed leathers...men's smaller-faced 'forties watches, often bracelets. Things unique.

"Antique" clothing now is usually less-than-precious; its age, under-thirty. Smart collectibles? Fifties balmacaans, cocktail dresses, costume jewels, the big pin

Big by night? Says Mary Frentz, of NYC's Antique Boutique: "Short black cocktail dresses à la Audrey Hepburn, tuxedo jackets, men's pyjamas. And, of course, petticoats from the 'fifties." Girls in Paris track down short poplin balmacaans *Americaines*, old sunglasses, and flat 'fifties ballerina shoes. Hot news, abroad or at home, are earrings and bracelets from such 'forties costume jewelry designers as Miriam Haskell. At Bergdorf Goodman and Barneys New York, pieces hurry from store premises. *("View" continued on page 410)*

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Los Angeles, CA

SUZY
Great Neck, NY

TOBY LERNER
Philadelphia, PA
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PHOTOS GIAN-PAOLO BARBIERI

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VIEW people in fashion are talking about what's coming...

Tops of the season . . . summer finds: news in skirts, shorts, shades . . . designer onstage, model dress . . . a cache of jewels . . . catching a princess

People are talking about . . . in an off-the-shoulder spring/summer fashion season, some off-the-cuff thinking from Calvin Klein, who works small shoulder-baring tops and dresses for day and night, for resort or city. "It's nice to see skin," says Calvin, "but not straplessness. That becomes difficult to wear for many women." . . . One busy woman's notion of the best working woman dressing? "The best solution would be a uniform that you could simply wear every day. When I get busy, my staff tells me I show up in the same clothes day after day." The working woman? American designer Carolina Herrera. . . . As warm weather gets closer, one of summer's new classics is turning out to be "The Drifter" sunglasses by Ray Ban. The look: "Buddy Holly" broad frames—but even bigger—and cleanly squared. Best "Drifter" sunglasses are black or tortoise frames with green lenses.

The designer notion of "working woman" dress: "The best solution would be a uniform that you could simply wear every day"

WHAT A JEWEL: SOME OF THE MOST CHARMING EVENING BAGS AROUND ARE "MINI" SIZES OF FAMILIAR NOTIONS. AT JUDITH LEIBER, FOR NIGHT, AN "ANIMAL" MINAUDIÈRE (A CURLED-UP CAT, A BEJEWELED FROG) NOW HAS A MATCHING COMPACT-SIZE BEAST THAT MIGHT EASILY FIT INSIDE. "MINIS" WEIGH IN AT JEWELRY (ABOUT $100 TO $250) PRICES. . . . FOR ELSA PERETTI FANS (AND SUMMER-PALE CLOTHES) THE NEWS: NECKLACES STRINGING SILVER WITH MOTHER-OF-PEARL—AT TIFFANY & CO., COOL, CLEARLY MODERN.

Models (Brooke Shields, Cheryl Tiegs, and Jaclyn Smith among them) have a history of turning fame to fashion; now Iman—Somalian princess, runway star, and stylish woman—has come up with a new model look. New this spring: Iman's kikois—two-yard-long scarves in hand-loomed African cotton fabrics, earthy plaids, stripes, wovens with a sophisticated look. Made for The Echo Design Group, a kikoi ties on as a sarong, a short summer dress, muffler, shawl, a cool evening or beach wrap.

It's being billed as the "sale of the century" . . . and there's certainly plenty of twentieth-century history there. On view at Sotheby's New York (March 17–22), then auctioned in Geneva, Switzerland (April 2–3) are some two hundred pieces—the life-long jewelry collection—of the Duchess of Windsor. Expected to raise some $7 million for cancer research, the auction will include many jewelry gifts inscribed to the Duchess from "her David." . . . Also English . . . and new-to-view: the first Jean Muir shop ever in the U.S. has just opened in downtown San Francisco. And among the designer's wonderful jerseys and jackets—and "studio" collection pieces—there's also special-ordering to be done: Muirs in unique fabrics and colors. . . .

Sunglasses have gone way beyond "serviceable": They're a form of face jewelry at Issey Miyake. New sunglass versions from this Tokyo/Paris creator include everything from giant-size metal "lashes" (not lenses) that bridge a nose piece to a strip of four small John Lennon-like wire-rimmed lenses to a solid slash of blue plastic. In terms of eye vision, most are decidedly wanting; for fashion vision, these Miyakes are a lot more appealing. . . . It's the year, it seems, for onstage fashion: to benefit the NY City Opera, such designers as Bill Blass, Calvin Klein, and Mary McFadden (plus some sixty others) have created fantasy opera costumes for auctioning. In Florence, at the Pitti Palace (until March 8) some one hundred and fifty theater and opera turnouts are on show from Umberto Tirelli—the most famous of Italian costumers. To see there: pieces first done for Pasolini, Visconti, and Franco Zeffirelli.

Madras, for spring, has a new look: one that's "ethnic," earth-colored, more like Indian bedspreads than Bermudas. Fashionable madras? At Joan Vass, USA, striped shirts mix with cotton-plaid shorts; Agnès B turns up shirts and bikini bottoms; Carol Horn, a three-tier skirt mixing madras plaids. The appeal? Offbeat, wonderfully easy. . . . Baggy Bermuda shorts are another seasonal tale: a clear other option to a bicycler's thigh-tight shorts. They come to knee, at times are as full as a skirt: Girbaud and Joan Vass both opt for the baggiest cotton classics.

Sixties jeans skirts—mini-sized—are making a comeback for spring. They're taken almost literally at Katharine Hamnett. Zena makes theirs "double-breasted"; at Guess, it's "destroyed denim" for a blue or black micro-mini. Go Silk calls their new indigos "Kill Washed." Though brutal-sounding, these pieces come with easy charm: a padded work jacket, a frayed silk mini. . . . In Paris now, women scour flea markets for worn Levis 501 jeans. The more rips, tears, and crater holes, the better.

Diana—as Princess of Wales and fashion follower—seems to have cornered the home-grown designer market; by wearing the best of British, she gives English fashion a highly public stage. Now onstage: The new Duchess of York, who's crossing the Channel for *her* fashionable dressing. Red-headed Fergie now appears *solely* in Saint Laurent: royal dressing for a new day and age. —KATHLEEN MADDEN

Calvin Klein Collection

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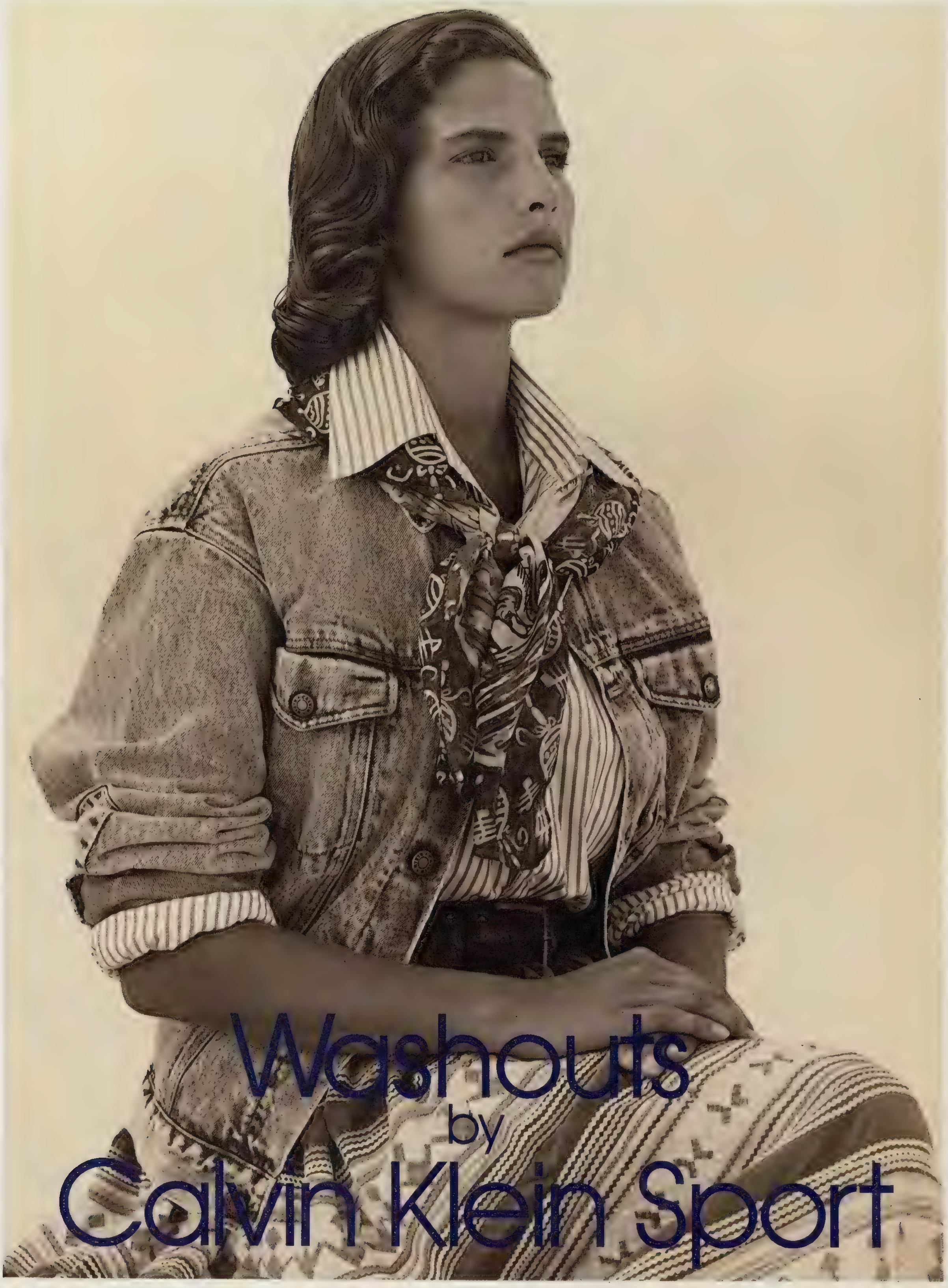
Washouts
by
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Calvin Klein Eyewear

Smart choices: what counts most in fashion now

Simple fact: what really counts most... are the changes brought about by women—by all of us—whose needs, concerns, interests have changed. Women who have to look good, feel good, be at their best day after day. And that tells you instantly about the kinds of clothes and accessories that are wanted, about the way makeup and hair have to look. Fads and trends, fun and games have their place—but it isn't here. And news as news takes a back seat.

Instead: a different demand, a different thinking placed on everything—from fashion to accessories to beauty. A thinking that underscores what you'll be seeing throughout this issue.

Where it starts: with a new concept of day dressing... based on a system. Meaning: a core of a few key, workable pieces from a designer whose fashion philosophy is compatible with your own. The choice depends—obviously—on your particular style of dressing. On the following pages, two outstanding examples. One, more easygoing, with pieces that are soft, spare, minimal; the other, with clothes more "designed," more shaped and fitted. But what they share is more important than their differences: day-to-night versatility, city-to-city mobility, a seasonless quality, and, above all, appropriateness taken to a new level—given an edge, a sharpness, a real sense of style.

Key to making it work: accessories A given: what heightens each, any way of dressing—the right accessories. With a more low-key style, accessories understated in their attractiveness—an evolution of classic shapes and materials. And with dressing that takes a more ornamental turn—accessories of equal strength—decorative, singular, "more" without being "too much."

Accessories: what's new *and* what's appropriate— not necessarily a contradiction in terms. Another given where accessories are concerned: they allow for a little more "play." Something new, different can be an exciting extra, adding a different turn to even the most classic system of dressing ...adding a shot of color or shine or both. You may not want to dress in red head to toe, but a gleaming red cuff may be just what you want....

• Fast-moving shoes New choices—new flats—flatter, elongated, graceful. Sleek in shape and not-quite-flats—shoes on ingeniously shaped new wedges...Prevalent day and night: new slingbacks...with wider straps...on flat or higher, thinner heels. Whatever the shape, there's texture/color impact: shiny, shiny black patent or shiny red...burnished gold tones in leather or snake...woven neutral-color leathers with suede ...reptiles with a new subtle metallic cast...interesting combinations of patent with faille, with canvas.

• Jewelry on a bigger scale—oversized geometric bracelets in wood or coiled leather...voluptuous rounded cuffs of beaten gold...lacquer-black ball necklaces and earrings...and a whole new range of neutrals for everything—amber, ochre, saffron—strong, earthy.

• Bags: a situation well in hand The operative word—smaller. Shapes to watch—soft pouches, drawstring-bucket bags...with shorter straps that invite hand-holding. Bags in shiny black, shiny red. And "naked" leather—raw, gutsy-looking—it darkens, softens with use.

• And just for delight...Beyond the world of day dressing, accessories as purely ornamental pleasures. The most romantic lingerie: too-pretty-to-hide bustiers in lace or satin...the barest, flattest gold sandals...the most exuberant handbag—a mini drawstring-pouch of red taffeta with tassels and ribbons and bells!

The attractions of free-time dressing... almost speak for themselves. What to look for now: what you don't already own—as welcome as old favorites can be, the smart choices turn on differences ...notably differences in length and proportion. There are new bigger-scale tops—longer, off-the-shoulder, striped (sign of the season!) to wear with narrower, cropped-short pants...and smaller, midriff-cropped tops to wear with longer shorts...and the breeziest, softest, longer skirts and long, slide-y dresses, relaxed as caftans. This is one time long does not come on as dowdy.

Makeup: a natural progression The emphasis now—not so much on new colors—though they exist—as on a new thinking. Makeup has to do a lot more than "look pretty": it has to live up to a new set of expectations and be rated for its efficiency, speed of application, SPF, and moisturizing benefits, as well as for its appearance.

Most of all, makeup becomes a key element in a total, finished look for day. And, as such, the new colors are subtle, soft, natural—gentle corals, earth and tea shades. And the textures—sheerer, lighter than ever...sometimes with a new opalescent shimmer. Textures and colors that demand the base of healthy, well-cared-for skin. And meeting that demand, a new generation of high-tech products designed to go on skin first and to make a very noticeable difference.

Small moves equal big differences In clothes, in accessories, in makeup, changes tend to be "small" rather than dramatic in nature. The same is true for hair—there isn't a rush to one hot new style, even one hot new length. But there is a look to hair that's unmistakably modern—it works better, *is* better. Hair that's longer rather than shorter, controlled by cut, with a soft-but-definite line. Hair that adds to an overall sense of finish, a racier attractiveness for day.

What counts in the end— and it's the subject, whether stated or implied of every issue—all the elements that an active woman demands today. Whatever gets her moving and keeps her moving...what gets her dressed and out of the house each day...and does it with ease, with style, with an added edge. Those elements at their best, starting next page...

The Gaultier starting point, *right*—his day-into-dinner suit in tropical-weight checked wool. The jacket with strong shoulders . . . and more: short sleeves, a shaped waist. But what's really different—the unexpected cutaway spandex top! (When the jacket's buttoned, no one knows the difference.) Jacket, about $825; trousers, about $350; top, about $210. Bergdorf Goodman; Romanoff Boutiques, Coconut Grove FL; Torie Steele, Beverly Hills. For details, more stores, see last pages of this issue.

These twelve pages: hair, Christiaan; makeup, Mary Greenwell.

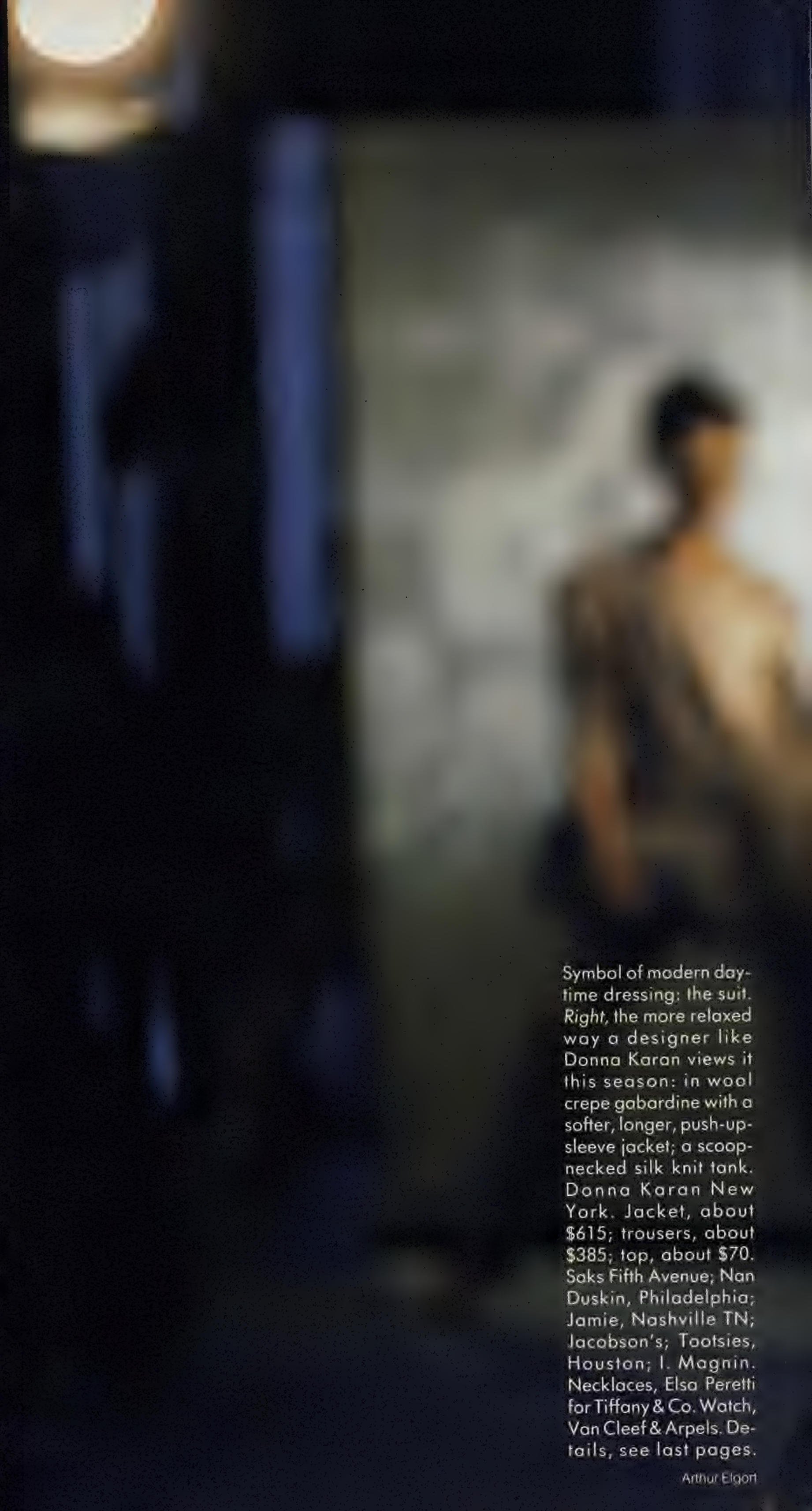
Arthur Elgort

MODERN CONTRASTS

MORE/LESS

On these twelve pages, examples of two slightly contrasting—but equally appropriate—approaches to modern dressing . . . Clothes that meet the demands of a nonstop life on the highest level. For one type of woman, beginning *left*: dressing from Jean-Paul Gaultier—everything more tailored, more shaped and fitted. Looks that need, that demand accessories with similar design "strength"—here from Isabel Canovas . . . For another woman, beginning next page: looks from Donna Karan—each piece sparer, softer, more easygoing. The same understated attractiveness: in the Elsa Peretti accessories shown with Karan on these pages. For both, dressing that incorporates the news of the season.

What Donna Karan has done: redefined what we consider to be fashion and shown that, for a certain kind of woman, dressing revolves around a few key easygoing pieces—not a wardrobe of a thousand looks. At the center of Karan's thinking (as with Gaultier's): a consideration for a woman's life style, a realization that everything we wear must work anywhere in the world, almost year-round. What that boils down to, often, is a "system"... a philosophy that works for each woman. That does not imply blind adherence to a "label," but an understanding of the thinking behind it.



Symbol of modern daytime dressing: the suit. *Right,* the more relaxed way a designer like Donna Karan views it this season: in wool crepe gabardine with a softer, longer, push-up-sleeve jacket; a scoop-necked silk knit tank. Donna Karan New York. Jacket, about $615; trousers, about $385; top, about $70. Saks Fifth Avenue; Nan Duskin, Philadelphia; Jamie, Nashville TN; Jacobson's; Tootsies, Houston; I. Magnin. Necklaces, Elsa Peretti for Tiffany & Co. Watch, Van Cleef & Arpels. Details, see last pages.

Arthur Elgort

MODERN CONTRASTS

Two sides of the same
dressing coin. . .
two ways to a "finished"
look. . .but with
two different "bases"

When a body suit becomes a boy "accessory," it has the power to "turn"—to change—the entire impact of the suit that goes under it. Left: Jean-Paul Gaultier's decorative, separature zip-up-the-front body suit to zip under his black-and-white pin-dotted pants suit with reversible blouson jacket. Body suit, about $335; pants, about $680; jacket, about $300. Jacket and pants at Bergdorf Goodman. Body suit at Alan Bilzerian, Boston and Worcester MA; Wilkes Bashford, San Francisco CA.

MODERN CONTRASTS

The piece that makes everything work, *left*: Donna Karan's body suit to wear inside and out—symbol of the spareness, the relaxed control in all her clothes. This one, in silk knit. Donna Karan New York. About $90. Bergdorf Goodman; L'Armoire, New Canaan CT; Lois Geans, Shreveport LA; Jamie, Nashville TN; Aversa, Milwaukee WI; The Gazebo, Dallas. Bracelet, Elsa Peretti for Tiffany & Co.... What makes the Jean-Paul Gaultier "idea" work, *opposite*: its more decorative nature... and the ornamental quality of the accessories that go with it. Here, his taffeta raincoat...and Isabel Canovas' shiny black straw pouch with jeweled leather edges; jeweled crocodile earrings and cuffs. Isabel Canovas, NYC. Details, more stores, last pages.

Maintaining the integrity of designer "systems": accessories to wear under—or over—clothes that continue the same spirit of design...

MODERN CONTRASTS

Arthur Elgort

For dinner dressing, the contrasts—and similarities—couldn't be clearer . . . Both, little "slips" of dresses; both, knits—but each, very different . . .

on. In pink knitted silk. About $500. Bloomingdale's; Nan Duskin, Philadelphia; Ruth Meyers, Oklahoma City; Perkins Shearer, Denver. . . . From Jean-Paul Gaultier, *right*: a more dramatic black stretch dress—with an unmistakable sense of shaping. And, as al-

Bronze Rose. For details, see last pages.

Arthur Elgort

MODERN CONTRASTS

What life-style
dressing is all about:
a consistency of vision
that extends to evening . . .
This season, evening
dressing with more
bareness, more ways

MODERN CONTRASTS

As easygoing *and* as dressed as it gets, *opposite*: Donna Karan's wrapped silk/cashmere bustier, pyjama pants, oversized scarf. Donna Karan New York. Bustier, about $460; pants, about $770; scarf, about $470. Bergdorf Goodman; Nan Duskin, Philadelphia; Charles Sumner, Boston; Ultimo, Chicago; I. Magnin. Earrings, Elsa Peretti for Tiffany & Co. . . . *Right*: Jean-Paul Gaultier's more daring, more unexpected way to get at evening, at bareness—under a longer jacket, his silk satin quilted bra, hip-sitting cotton skirt. When the jacket's closed, the suit goes anywhere, anytime. Bra, about $90; skirt, about $185; jacket, about $610. Bergdorf Goodman; Weinstein's, New Orleans. Details, more stores, last pages.

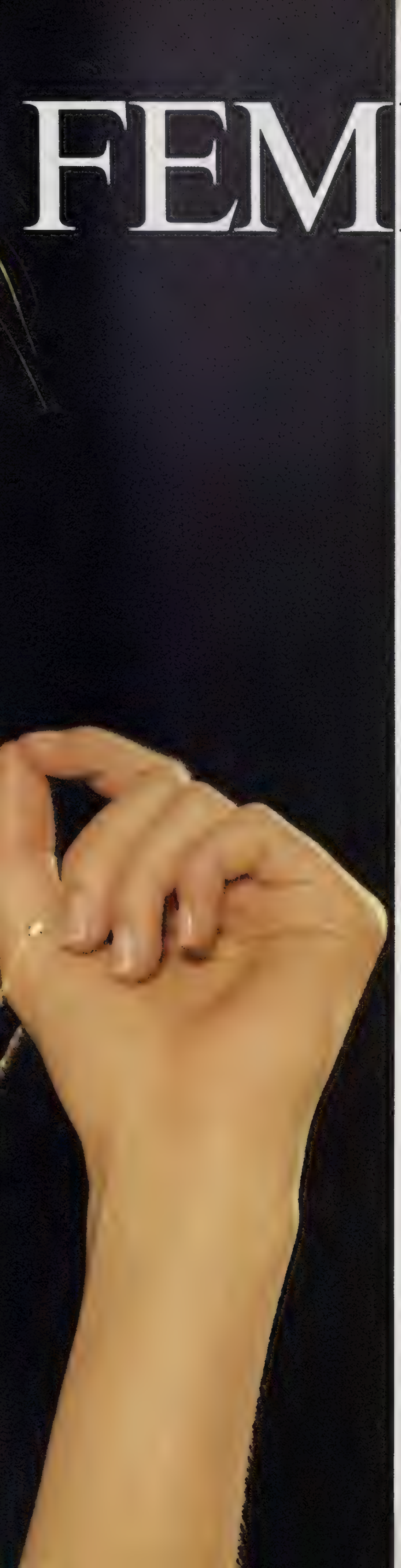
Arthur Elgort

NEW ATTITUDES . . . A NEW IMAGE

FEMININITY: DO YOU BUY IT?

Fashion designers talk in terms of ruffles and bows; experts say it's simply gender. Is femininity something in a bottle or shopping bag . . . virtually all a woman is . . . or an out-of-date idea?

By KATHLEEN MADDEN



New attitudes in "feminine" dressing—as elemental as trousers and a bodysuit from Donna Karan New York in paled-down pink; the only decorative edge comes in Diamonds by the Yard from Elsa Peretti for Tiffany & Co., a new "berry" lip color: Here, from Elizabeth Arden, Wild Lily lip pencil, Tenderberry Luxury lipstick. Hair by Christiaan; makeup, Mary Greenwell. Details, last pages.

Arthur Elgort

Designers, for spring, are having a field day with femininity: In fashion-ese, it's the word—and thought—of the season. What's "feminine"? Crinolines, bows and bustles, crisp black taffeta and lots of legs. Off-the-shoulder necklines are offset by a noticeable bust below. By night, the working woman has been remade into a good-time party girl. Desirability is the applicable standard.

Audrey Hepburn understood; and it's not coincidental that young designers, in their enthusiasm this season, look to her as their dressing muse. This was the girl, remember, who breakfasted at Tiffany's. Who, after five, truly knew what cocktail hats were created for. In this fashion year of couture nods to 'fifties Balenciaga dressing and of Dior museum retrospectives, Anne Klein designer Louis dell'Olio goes so far as to remember, fondly, Jane Russell. Cooler heads turn to Grace Kelly.

They're attractive images.

Is femininity merely a costume? Playing dress-up? A put-on? A female role, in the right time of day or place, that's assumed at will? Women in the 'fifties—fully "feminine"—married young, bore babies, acquired pearls and pale-blue sweaters, glass perfume bottles, girdle marks, cigarette cases, and afternoon Bourbons. Pond's cold cream was a feminine message.

Designer references this season—to Hepburn, Lollobrigida, or Loretta Young—are consistently to actresses: to even more exaggerated stereotypical images of waif, wife, mother, or wanton woman. Even in the 'fifties, it seems, real-life women didn't assume this feminine role with sufficient clarity. Feminist and scholar Carol Gilligan writes in *In a Different Voice* that identity for a woman "requires a reconciliation between femininity and adulthood." She may well have anticipated this season's fashion references.

Femininity, by traditional definition, is an outer-directed role, a way of acting that focuses on pleasing others—playing (or looking) the bright child, the nurturer, or the seductress. Susan Brownmiller calls it "the exquisite esthetic" and "a strategy of appeasement." What femininity is, in truth, is of *(Continued on page 446)*

(Continued) considerably less importance than how we conceive it.

Alexandra Symonds, M.D., psychotherapist and associate clinical professor of psychiatry at New York University School of Medicine, defines femininity as "a pattern of behavior produced by character traits, attitudes and values.

"The traditional stereotype describes a feminine woman as a person who is passive, complacent, and trying to please others," says Dr. Symonds. "She's not aggressive. The way it's expressed in dress is when a woman dresses to please others or to make herself a desirable sexual object. She might experience herself as a lovable child or daddy's girl."

To be an adult, psychiatrists say, is a matter of creating an independent self, a matter of first pleasing oneself—beyond others' expectations or needs, beyond what's demanded by society, parents, or lover.

Most modern women, with only themselves to please, would opt for Reeboks before netted crinolines.

Few women—liberated or not-so—think purely of themselves when they dress; most dress for men at least to some degree, at some defined moment. Very often, that's a very real pleasure. The crinoline crew of the season—such fashion stars as Christian Lacroix, Karl Lagerfeld, Bill Blass, David Cameron, Calvin Klein—line up as a predominantly male group. Women designers, for the most part, do not make fashion froth. Do these women, burdened by their gender, simply not fully understand a feminine dressing gesture?

Says designer Donna Karan, "My philosophy has always been womanly dressing—not something androgynous or girly. All women are female; not every woman is feminine. Femininity is an act a woman takes on, a gesture, a specific kind of sensuality.

"Designers aren't telling women they have to be in bows and ruffles," says Karan. "We're really talking about touches that make you feel different: a lightness, a softness, a new coloring. It's an alternative way of dressing. 'Feminine' is pretty."

Perhaps in many minds it is . . . but not in dictionaries; they define femininity pretty much as gender—a simple matter of being born female. The word's derivation is an even narrower one—of physicality, of feeding, of mammary glands, fecundity, fruitfulness, and child-bearing. (Karl Menninger, in 1942 probably the foremost psychiatrist in the United States, wrote, "Everyone knows how much marriage and pregnancy improve the appearance of many women"!) In a "feminine" season, it's not surprising that the fit, muscled body women have worked (and sweated) towards has seemingly been fashionably replaced by one that's soft, yielding, and curvy. But were women "unfeminine" *en masse* last season?

A focus on breasts leads to milkmaid necklines and bustier tops for spring/summer, to dresses with dripping off-the-shoulder necklines. In excess, to models seeking new curvy bodies with breast implants: Hence, the fashionable body.

Nighttime clothes abound; and "feminine" often translates quite simply as a heightened way to look at night. The nights of moon cycles, magic, witches, darkness: all "female" notions, since the days of antiquity. In the words of fashion historian Alison Lurie (in *The Language of Clothes*): "Clothes which make a woman's life difficult and handicap her in competition with men are always felt to be sexually attractive." Is "femininity," at this point in time, simply anti-feminist?

Active, it is not. (What bustier was ever made for a speaker's dais?) Over twenty years ago, Betty Friedan (in *The Feminine Mystique*), defined stereotypical "femininity" as a combination of "sexual passivity, male domination, and nurturing maternal love." When she stopped "conforming to the conventional picture of femininity," wrote Friedan, then "she finally began to enjoy being a woman."

Even Freud, after some tries (and almost more blunders), pretty much gave up on ever explaining it. "If you want to know more about femininity," he wrote in 1933, "enquire from your own experience of life, or turn to the poets, or wait until science can give you deeper and more coherent information."

Perhaps that's because "femininity" is recognizable—and indefinable, something less-than-absolute: individual expressions of unlimited female identities. Sights, sounds, smells, physical gestures, things learned or inherited. Not a purchased dress or a new pot of rouge but the feelings of pleasure inherent in it. That's feminine.

It's all, in '87, that a woman chooses: sensuousness, a delight in the childish, a taste for adventure. Winks, smiles, seriousness and assertiveness. Giggles and belly laughs, movement and quiet. Simple caring. Femininity is contradictions galore, at its most attractive.

And, yes: flirtatiousness.

NEW ATTITUDES . . . FITNESS

HOW TO SURVIVE SITTING

Most of us spend our days sitting —in offices, planes, cars— and forget basic posture rules. (Key: the spine should be in the same position, seated *or* standing.) Here, ways to "undo" the effects on your back of a sedentary life

Best "seating arrangement": a chair that adjusts to you, is designed to prevent hunching, slumping, slouching.... (such as the ergonomic chair here, by Comforto). How to ensure proper "fit"? With spine straight, against chair back, make certain feet comfortably reach the floor, buttocks are slightly lower than knees. The addition of a pillow to support lower (or upper) back (this one, by Body Care, Inc.) may help. Key: Desk is set just one inch higher than elbows (when arms are flat at sides).

.Tohru Nakamura
Details, last pages

If you are seated as you read these words, take a critical look at your posture. If you are like most women, chances are good that you are tilted forward, with your back flexed, abdomen extended, neck curved. Many of us pay scant attention to the highly unhealthy position in which we may be spending the better part of a day; but experts agree that long hours spent sitting incorrectly stresses the spine, and can lead to various orthopedic problems—most commonly, lower back pain.

"Most people, when they sit, fail to use their abdominal or extensor (located along the back) muscles to support the spine, which puts pressure on the intervertebral disks, layers of fibrous tissue located between the vertebrae (more pressure, in fact, than any activity except for bending over and lifting something heavy). This pressure may push the disks against the nerves of the spine, which can cause discomfort," said Neil Kahanovitz, M.D., chief of back surgery, Hospital for Joint Diseases Orthopedic Institute, NYC.

Another consequence of poor posture: "Sitting with the back flexed stresses and tightens the ligaments between the vertebrae. In time, these ligaments become fatigued and develop micro-tears, which cause the stiffness and discomfort many people feel when they stand up and extend the back," said Joseph Lane, M.D., professor of orthopedic surgery, Cornell University Medical College and chief of metabolic bone disease, Hospital for Special Surgery, NYC.

Another complaint: pain in the muscles of the neck, shoulders, upper back—usually a casualty of chronically slouching forward, sometimes combined with stress or muscle tension. "Tennis" elbow, or pain along the lower arm and outer side of elbow, also can result from sitting incorrectly—and is often seen in women who work at a keyboard with arms angled instead of parallel to floor.

Although most of us find it difficult to remain conscious of our posture throughout the day, a few changes in our seating environment can help. Here, basic strategies...

First priority: understand the principles of correct sitting posture. When you are seated, your spine should be in the same position as when you stand, forming three natural curves: cervical (neck), thoracic (chest), and lumbar (lower back). *To sit correctly:* lift the chest by extending the muscles of the back; compress the abdominal muscles, which creates pressure inside of the abdominal cavity and supports the spine. Shoulders should be straight and relaxed, ears in a straight line with hips. Feet should be planted firmly on the floor; knees one-half inch higher than hips. (Some chair seats are slightly tilted back, are lower in the hip area to facilitate this posture.) Do *not* cross your legs, which further stresses spine and muscles, decreases circulation.

Good posture is difficult—if not impossible—to maintain in a poorly designed seating environment. Specialists in *ergonomics*—who study human biomechanics to increase work efficiency—say that *to be healthful and functional, a work space should be custom made.*

"Each work space should be designed for a specific type of activity. If you work at a computer, for example, the desk height should allow you to keep arms parallel to the floor when hands are at the keyboard's midpoint; the monitor should be at eye level, so that you don't slouch or bend over. For writing by hand, you need a higher desk, to minimize slouching—one inch higher than your elbows when you are sitting with your arms at your sides." said Dr. Lane.

An adjustable ergonomic chair, designed to support the lumbar region of the back and maintain proper distance of knees from the floor may be very helpful, but is not necessarily crucial. Any straight-backed chair or stool of proper height may work equally as well *if* a woman supports her back with her own muscles. An ordinary chair can also be adapted to individual needs to a certain degree by placing a lumbar support pillow behind the small of *(Continued on page 534)*

A.M. BACK STRETCH

1

2

3

4

Daily back-saver: this two-minute A.M. stretch program —developed for Vogue by Joseph Lane, M.D. —to keep spine, back loose, limber. In bed: Bring one knee to chest, then the other (1); then both knees (2). Repeat ten times. Out of bed: Put hands on waist (3), place feet eighteen inches apart. Stretching from the waist, lean to the left, then to the right. Next, rotate 90° (4) until you're able to look at the back of your right leg; repeat to the left. Hold each stretch for ten counts; repeat ten times on each side.

Tim Sheaffer

Women who are fit, who have strong abdominal and back muscles, are less likely to develop back pain from sitting. Added back support: office chairs designed to fit *your* body

NEW ATTITUDES . . . FITNESS

Look of a modern sandwich—the most common "working" lunch —rebalanced along new diet goals: less fat, protein, more complex carbohydrates. The healthful alternative to "tuna/mayo on white": two ounces lean chicken breast, fresh veggies, whole-grain bread.

THE TRUTH ABOUT LUNCH

Too often skipped or overindulged, lunch boosts stamina, reduces P.M. slump, affects weight control

Tohru Nakamura

NEW ATTITUDES . . . FITNESS

Fifteen million adults skip lunch nine workdays out of ten. Reasons not to: eating a moderate lunch "refuels" energy, ups calorie burn-off, provides time out, prevents overeating at dinner

Fact: a typical sandwich contains *two times* the protein a woman needs in a single meal. Here, two more takes on the "new" sandwich—delivering more of the nutrients women have trouble including in their diets—e.g., fiber, calcium. Bonuses: fewer calories, more flavors. The means: one-and-one-half ounces (not the typical three or four) of cheese (low-fat herbed muenster, *top;* low-fat goat cheese, *bottom);* lots of fresh vegetables; whole-grain breads. Perfect accompaniments: water, low-sodium vegetable juice. (Surprising nutrient/calorie facts of some common lunches, see chart, *opposite*.)

Tohru Nakamura

By now, most of us know what we shouldn't do at lunch: Drink alcohol. Eat steak. Skip eating altogether. More complicated is what we *should* do: Eat salads? Or yogurt? More protein? Or carbohydrates? The real question on every woman's mind: can she eat for energy? The answer is a qualified yes, as experts are still learning foods' effects on stamina, including the ability to concentrate on work in the afternoon. Here, top nutritional experts tell us eight rules for healthful, high-energy lunching. . . .

● *Establish a regular lunch hour*. If you lunch on the run, you're negating evidence confirming that the brain and body function best when "fueled" at regular intervals. If you skip lunch, or eat erratically, you may need about three weeks to "reset" your hunger clock, so that your appetite rises before the meal and "shuts down" afterwards. This doesn't mean you have to eat lunch precisely at noon every day; the body can adjust to an hour's leeway.

● *Eat a sizable breakfast, a moderate lunch and dinner*. . . for the highest degree of satisfaction (i.e., to help you resist snacking), and to help maintain a constant body weight.

● *Eat a variety of foods at lunch*. The trouble with having only one food—e.g., frozen yogurt—as a "meal" is that a single food doesn't provide a great deal of lasting fullness and, over time, puts a woman at risk for trace-mineral deficiencies. Even plain low-fat yogurt—usually higher in calcium, lower in cholesterol and sugar than the frozen variety—isn't a good meal choice: many experts feel that foods that aren't chewed don't offer much psychological/sensual satisfaction.

● *The "new" sandwich gives you less protein, more complex carbohydrates*. The most common working lunch is still a sandwich—and whether it is cheese, tuna, or meat, it usually contains *two to three times* the amount of protein a woman needs to eat

MIDDAY TRENDS

In the last ten years, the numbers of American adults who skipped lunch on a regular basis increased by *63 percent,* with 15 million adults reporting that, on average, *they eat lunch only once in every two work weeks*, says a new survey from MRCA Information Services.

The problem, say experts: Skipping lunch can sabotage stamina and efforts at weight control. Over time, it may even alter the way our bodies process nutrients, causing us to horde calories rather than burn them up—and literally lowering the body's resting metabolic rate (the number of calories burned at rest). This slowdown in metabolism can contribute not only to weight gain but to feelings of lethargy, difficulty in concentrating, and, eventually, fatigue. Research also suggests that skipping lunch can cause a dieter's appetite to go out of control at dinnertime.

Surprising solution that more and more Americans are substituting for undernourishing business lunches: they are carrying their lunch from home. Connecticut's Brown Bag Institute found that children now account for less than one-third of "packed" lunches—and that women are more likely than men to bring lunch to the office. Motivation: limiting portion size, upping nutrition, varying the foods that they eat. Making the last goal even easier: the fact that 60 percent of office workers now have access to refrigerators and microwave ovens.

in a single meal. Consensus among experts: that while protein is important, *the average woman should eat no more than two ounces of a protein-rich food at lunch* and that the most healthful sandwich is heavy on veggies—lettuce, tomato, green or red peppers, carrots, bean sprouts—*and* made on whole-grain bread.

• *Out: large, high-fat restaurant lunches.* Overeating at any meal can promote weight gain and unhealthful body-fat accumulation, but *eating too much at lunch can have a soporific effect that dashes afternoon productivity.* And while you may rationalize that because you've eaten a big lunch, you'll skip dinner, you probably won't skip eating altogether: eating records show that you're likely to feel hungry by 9:00 or 10:00 that evening and start to snack. Net effect: your caloric total skyrockets above the total of eating a light lunch, moderate dinner. Best bet for restaurant eating: ordering two appetizers—say, a shrimp cocktail and small pasta dish with herb and tomato sauce—rather than a regular entrée.

• *Be aware of the risks of preselected lunches.* Many women find it difficult to control eating—as well as intake of alcohol or sweets—when choices are out of their control. The *(Continued on page 535)*

LUNCH-HOUR EXERCISE?

Yes—if you make the time for it on a regular basis. Midday exercise can be an ideal stress "release" and many people find lunch-hour exercise more convenient than morning or evening. A noon-time workout can also dampen appetite, boost the satisfaction of eating a light lunch; but it doesn't raise your metabolism any more than the same exercise done at another time of day. Lunch-hour exercise can also help to minimize—although maybe not eliminate—a P.M. slump. If you find a regular midday exercise schedule hard to stick to, pick another time—a set exercise time makes it easier to make fitness a habit.

What *not* to do: exercise *instead of* eating lunch. While exercise initially boosts energy and may leave you feeling as if you don't need to eat, a few hours later you'll be famished—and tempted to snack.

Ideal exercise solution: First, be sure to have breakfast, or you'll never last through thirty minutes of strenuous activity. A half hour before your workout, have a glass of orange juice or some fruit. Eat lunch after you've done a thorough cool-down.

"IDEAL" LUNCH

Like most of us, you probably think that a chef's salad is a healthful lunch . . . but not if it contains bacon, egg, several times the amount of meat (or cheese) a woman should eat at one meal. For most women, an appropriate lunch contains about 500 calories. A chef's salad with the "works" has *more than twice* that total. Here, a nutritional analysis of three common lunches and the fat, carbohydrate, protein they deliver—plus key changes to make them more healthful. (NOTE: *Carbohydrates, fat, and protein are listed in grams.*)

	Calories	Carbohydrates	Fat	Protein
Chef's Salad	1171	20.8	82.26	85.3

Lettuce (½ head)
Tomato, 1 med.
Egg, 1 extra large
Roast beef, lean, 3 oz.
Turkey, 2 oz.
American cheese, 2 slices
Swiss cheese, 2 slices
Olives, 3 med., green
Bacon, 1 slice
Toasted croutons, 2 Tbsp.
Russian dressing, 4 Tbsp.

Comments More than *half* (about 60 percent) of the calories in a typical chef's salad come from fat: salad dressing, cheese, roast beef are the main offenders. This meal is also too high in protein. Solution: skip the roast beef and American cheese, substitute 4 parts vinegar and 1 part oil for Russian dressing. More fat reduction: substitute celery for olives, go with one rather than two slices of Swiss cheese.

Tuna Sandwich	595	24.6	41.4	27.6

Tuna, ½ cup, canned in oil
Mayonnaise, 3 Tbsp.
Bread, 2 slices

Comments *Two-thirds* of the calories in this lunch come from fat. Substituting water-packed tuna for tuna in oil eliminates almost 6 grams of fat and about 50 calories; using two rather than three tablespoons of mayonnaise eliminates 11 grams of fat and 100 calories. Adding chopped celery, onion, and parsley to the sandwich along with lettuce and tomato adds fiber, complex carbohydrates, vitamin C.

Spinach Salad	612	19.6	42.6	35.7

Spinach, 2 cups
Eggs, 2 extra large
Mushrooms, ½ cup
Bacon, 3 slices
Creamy Italian dressing, 4 Tbsp.
Toasted croutons, 2 Tbsp.

Comments Over *60 percent* of the calories in this meal come from fat. Eliminating the bacon, having one egg instead of two, and substituting 4 parts vinegar and 1 part oil for the creamy Italian dressing lowers the fat content so much that you can even sprinkle 1½ ounces of grated low-fat cheese on the salad and still be within a "safe" fat range. Adding green and red pepper to the salad ups fiber, vitamin C.

LUNCH TALK

We put the question to six busy women: What do you *really* eat for lunch? Here, surprising answers . . .

We asked six busy women what they eat at lunch and came up with some uncompromising rules. The common denominator: no alcohol—"it's too draining"—except an occasional glass of wine...no exercise, ideally they'd *like* to, but early morning or evening works better...and always lunching on the light side.

Claudine Schneider, *Congresswoman, Rhode Island:* "Lunch is sometimes the only meal I eat—fish, chicken, or fruit. I don't eat red meat because it makes me feel sluggish, as does eating too much food. When I do either, I run up the Capitol steps or the six flights of stairs to my office."

Donna Karan, *fashion designer, NYC:* "I rarely go out—or sit down—to eat lunch; I usually order a plate of fresh vegetables and nibble on them all day."

Esther Margolis, *president and publisher, Newmarket Press, NYC:* "When I'm out—three or four times a week—it's often a salad, followed by shrimp cocktail, then fruit for dessert; I eat three light courses."

Sandra Day O'Connor, *U.S. Supreme Court Justice:* "I usually eat raw-vegetable salads without dressing—and I work while I eat."

Holly Solomon, *owner, Holly Solomon Gallery, NYC:* "I usually eat a green salad, spaghetti, or chicken salad—and I never drink alcohol. When I miss lunch, I'm famished by four o'clock, and usually order something in."

Audrey Tittle Cross, *Ph.D., J.D., nutritionist, Columbia University School of Public Health:* "My lunch rule: never to eat an 'entrée' or dinner-like meal; it's too heavy. I usually pack my own lunch—soups, salads, light sandwiches. When I go out, I ask for a dish to be prepared lightly (no butter, not fried, etc.). And I never skip lunch."

—LAURA FLYNN McCARTHY

NEW ATTITUDES . . . NEW SPIRIT

Two remarkable stories, two spirited women . . . who have struggled, survived, and triumphed

Acts of

EVERYTHING IS NORTH/Ann Bancroft

We all have dreams, but Ann Bancroft's tested her limits in a daring history-making trek that made her the first woman to walk to the North Pole. By JAMES KAPLAN

Ann Bancroft lives in a white farmhouse near a lake in South St. Paul, Minnesota. The house is in a grove among big, quiet fields. All you can hear is the wind and the occasional cry of a bird; but just up the dirt road is an interstate highway and a four-lane strip lined with the familiar coordinates of what we have come to call civilization: those stores with the lights that glow like TV, all day and night. Those stores, these lights are comforting to some. What's comforting to Ann Bancroft is that the stores and the lights and the roads grow sparser as you move north—through Minnesota and over the border—and that they then give out altogether as something strange happens to the world and it resembles what it was like before it took us on.

The further north you go, the stranger things get: as you cross the Arctic Circle, the earth's lines of longitude converge; concepts of time and nationality become subjective. Here, during the six-month night, an eerie light dances in the sky; and even in the half-year of daylight you may see clouds that go straight up instead of across the horizon. Then you come to the polar ice cap. There is no land beneath the cap—the ancient sea ice shifts and piles and breaks constantly, leaving a chopped, stacked, tortured landscape that resembles a kind of white hell. At the center of it all, sometimes on shifting ice, sometimes on open sea, is an idea in the mind called the North Pole.

Ann Bancroft has gone there.

On May 1, 1986, when six of the eight members of the Steger International Polar expedition, Bancroft included, reached their objective, they were the first group since 1909—perhaps the first group ever—to reach the Pole by dogsled, without outside support. They had endured unbelievable difficulties, and prevailed.

In the kitchen of her farmhouse in South St. Paul, as two pans of fresh bread rise behind her Jotul wood stove and her dogs and cat sleep, Bancroft talked about her trip. I expected someone tough; nothing could be further from the truth. Bancroft is short, slim, and pretty; her light voice contains an appealing husk. Toughness masks emotion: when Bancroft discusses what she's done, toughness isn't the issue. She is direct about everything, including the hopes and frailties all of us—even Arctic explorers—share.

One night in June 1985, Will Steger was flying into Minneapolis on his way home after trying to raise money for his trip, when he looked out the plane's window and wondered where he would have dinner. Then he saw Sunfish Lake. Dick and Debby Bancroft lived there in a big house, on an arm of the lake shore; their daughter Ann rented a farmhouse nearby. Steger knew the Bancrofts. He had met Ann years before and had hiked with Dick at Lynx Trek, the wilderness camp Steger ran in Ely, in northern Minnesota.

Soon Steger *(Continued on page 533)*

COURAGE

First woman to walk to the North Pole: Ann Bancroft, who trekked for fifty-five days over one thousand miles of grueling Arctic ice in below-freezing temperatures as part of the eight-member Steger International Polar expedition. Why did she do it? "My dream was to retrace early explorers' steps."

Jim Brandenburg

"You have to keep going in life," says Barbara Shook, *left*, forty-eight, who lost a leg to cancer eighteen years ago. Her spirited goal: regaining a sense of control over her body, which led her to try, for the first time, downhill skiing. "Even now, when I have sad moments, I exercise until I sweat."

A TRIUMPH OF WILL

Barbara Shook

For Barbara Shook, courage is not a single act but a daily event, a private life-or- death fight against cancer that challenges the human spirit. By JANICE KAPLAN

Barbara Ingalls Shook never sought to prove her personal courage; but for the last eighteen years, her life has been a triumph of will. Meeting her the first time is disquieting: she is a strikingly pretty woman, well dressed, living in a gracious Southern home, decorated with warmth and style, in Birmingham, Alabama. Watching her, you notice a pronounced limp—for her, a reminder of the reality that lurks beneath the surface; for a visitor, a clue that there is something special about this woman: Barbara has lost a leg and half her pelvis to cancer.

As a teenager, Barbara Shook noticed the lump in her leg; doctors thought, at first, that it was a calcium deposit. For years it didn't bother her, but shortly after the birth of her second child, the lump became more apparent. A biopsy, a new diagnosis: chondrosarcoma—cartilage cancer.

"For the next few years, I went to every cancer hospital in the country," she said. "I wanted someone to tell me the tumor was benign; no one did." She tried less radical surgery, alternative treatments; nothing worked. In 1969, when Barbara Ingalls Shook was thirty years old, she agreed to an amputation of her left leg—"All I wanted, at that point, was to be rid of pain." From Barbara's view, "I may have been losing part of my body, but I was getting another chance at life."

Few diseases cause greater fear than cancer, few treatments more horror than losing a limb—both destroy the integrity of the body, make it less than whole. When our bodies fail us, we no longer feel in control of our lives. Maintaining emotional strength in the face of physical decline is not easy. Barbara's technique was to make herself smile, to continue with life, even when she was feeling hopeless. It was an intuitive form of therapy, the behavioral equivalent of whistling a happy tune.

"In the beginning, I fell a lot, I cried a lot," said Barbara. "I couldn't get used to the idea that I wasn't able to get up and run. But you have to keep going in life. Even now, when I have sad moments I go out and exercise until I'm drenched in sweat. When I come home, there are things to do. I start working. I don't give myself time to get depressed or to sit around asking 'Why me?'"

Psychologists might suggest that this type of courage is a form of denial, an unwillingness to face one's deepest fears, to think about the dark side of life. But women like Barbara Shook gain their courage from the conviction that nobody passes unscathed through life and that it is foolish to dwell on misfortune when you can pursue happiness. "A lot of people become obsessed with thinking about what's wrong," she said. "I look at how fortunate I am. I lost a leg—but I still have my life."

We like to think that in adversity we will show courage, but tragedy doesn't transform personality—it reveals more clearly who we are. There is joy and sorrow in every life, and our sense of how life has treated us is more closely linked to our perceptions than to our actual experience. "There are people who are born unhappy and who die unhappy," said Barbara. "I'm not like that. I was born happy and I'm determined to die happy."

Barbara has mastered the technique of ignoring what can't be changed, turning her attention to other spheres. For her, courage is not a single act, it is a daily event. She learned to walk again at a rehabilitation center, to regain a sense of balance, a sense of herself.

Cancer has haunted her: since the loss of her leg, she's had some minor skin cancers removed and been cured of cervical cancer. When doctors worried about a lump in her breast, she had a lumpectomy (the lump was benign). If her emotional obstinancy has helped her to get through, so has her insistence on physical competence. She works out regularly on Nautilus equipment, swims, even skis. She was encouraged to ski by a priest who made a hospital visit. It was a popular sport among amputee veterans. He urged her to try it. "So I can break my other leg and see you here again," she remembers telling him.

Barbara Shook, who had never skied a day in her life, was persuaded to try. In mastering the sport, she gained back a sense of control over her body. "I love the challenge," she said. "It makes me feel that I don't have a handicap." The dangers of the sport (she has, indeed, cracked a shoulder and strained her back) now seem far less important than the sense of power she experiences skiing one-legged down experts' slopes.

The Shooks began spending winters and summers in Aspen after Barbara developed her love for skiing. Activity and a sense of movement are integral to her life. It would be easy for her to give in—even a bit—to her handicap, to lead a more pampered life. The Ingalls and Shook families were founding Birmingham industrialists, wealthy and social families. But being known in her community has only given Barbara a stronger sense of purpose. "After the amputation, I'd hear people whisper, 'Look at her. Do you think she's dying?' I had to prove I could keep going."

For Barbara Ingalls Shook, courage is an act of overcoming. It's facing fear, danger, or pain and deciding to go on rather than retreat. While courage is usually thought of as physical bravery—climbing a mountain, running a marathon—you don't have to be fearless to be courageous. Instead, you need a spirit that refuses to yield—no matter what the circumstance.

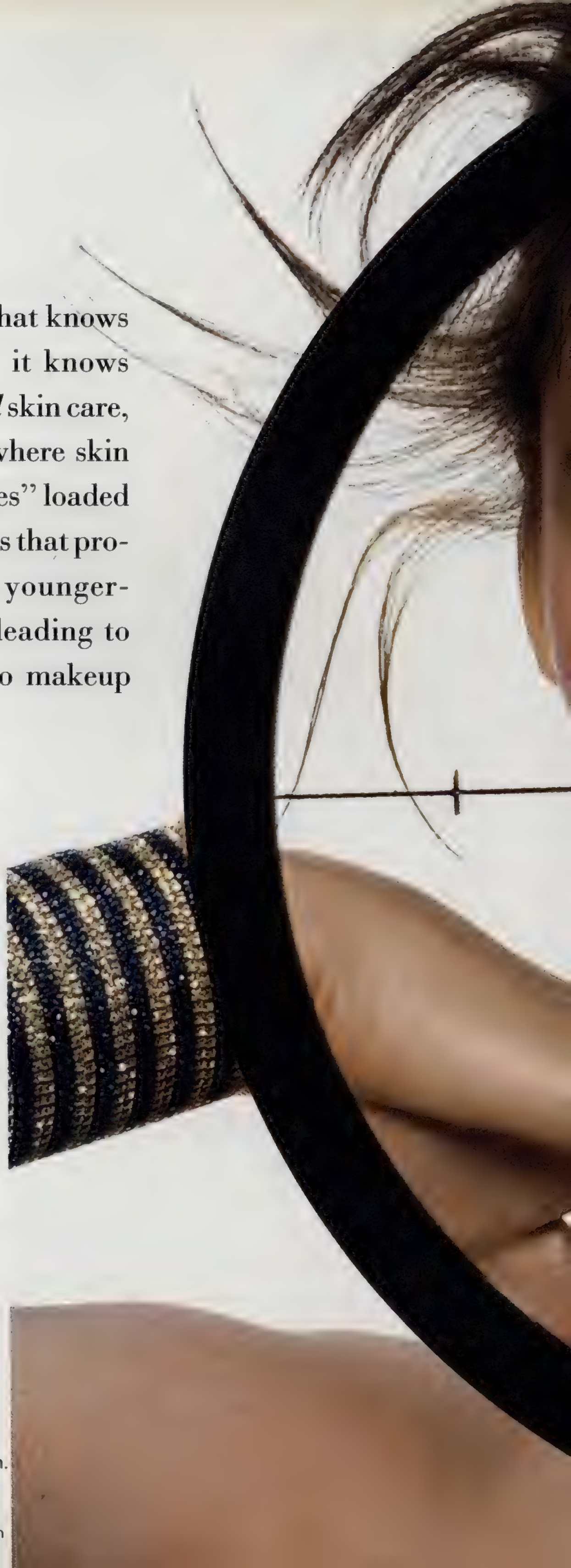
Barbara Shook has not only helped herself, but she continues to help others, serving on the Presidentially appointed National Cancer Advisory Board, donating money to hospitals and medical research, running the Barbara Ingalls Shook Foundation. She entertains frequently—an at-home party for four hundred guests every Christmas, sit-down dinners for forty. That's the public Barbara Shook. Her private side knows it is sometimes personal issues—rather than life-and-death matters—that undermine courage and confidence.

"My first *(Continued on page 534)*

SKIN PROGRESS

It's here now—skin care that knows what it's doing, because it knows where it's going—*targeted* skin care, aimed at problem areas where skin aging begins, with "missiles" loaded with anti-aging ingredients that produce a better texture, a younger-looking skin. All this is leading to a totally new approach to makeup

Seen through a microscope, the new Niosôme Anti-Ageing System by Lancôme has a tiny molecular construction. Each sphere is less than one micron in diameter, and each resembles an onion—with twenty to thirty concentric lipid envelopes surrounding one another, all encapsulating active anti-aging ingredients. Niosôme's target: skin's natural lipid supply, which acts as a kind of "cement" holding skin cells together. With the years, the "cement" starts to crumble, resulting in an uneven, rougher skin texture. Niosôme's objective: to "fill" in the holes in that natural "cement." Albert Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania School of Medicine, carried out clinical studies on Niosôme and reported, "Skin treated with Niosôme shows an important change; the stratum corneum appears dense, compact. The epidermal barrier is better organized, restructured. There are no fissures or crevices."
Opposite: One of the new allover makeup "illuminators"—Lancôme's Satin Nacré powder finisher; Sheerly Opal lips. Calvin Klein silk halter; Roxanne Assoulin rhinestone bracelet. These four pages: hair by Oribe at Parachute; makeup by Kevyn Aucoin. Manicure by Elisabeth Drabinski. Details, last pages.



NEW ATTITUDES
...CARE/COLOR

On-target care

By SHIRLEY LORD

It isn't too much of an exaggeration to draw a parallel between a professor of dermatology looking through his microscope at a new kind of skin-care product and a master builder studying a new example of architecture. For both, their curiosity and interest depend to a large degree on *constructions*. In today's increasingly scientific, technological world of beauty products, it is a totally new kind of *construction* in skin-care products that is causing most of the comment—and some controversy.

Within the last nine months, important skin-care news has come from what is being referred to by American retailers as "the French foreign legion"—leading French cosmetics houses: Chanel (who in October 1986 introduced Lift Sérum, a unique complex of active ingredients); Guerlain (whose Evolution contains Revitenol, a forceful agent in maintaining skin's suppleness), and now Christian Dior and Lancôme, who this month literally change the "shape" of skin care with new products that, seen through the microscope, are "constructed" totally differently from any seen before.

All this has cost millions in research dollars. The objective? To try to solve the problem of aging skin...perhaps particularly *American* aging skin. The Bureau of the Census reports that by 1990 the median age here will be over thirty. That same year the population of those forty to sixty years of age will rise to 55.8 million people; and, by the year 2000, this group will be 74.7 million strong—28 percent of the U.S. population. That's a lot of aging skin!

In skin-care terms, new "construction" means something *small* enough to slip through skin's top layer, the stratum corneum, and at the same time *sophisticated* enough to provide not only protection against indoor/outdoor natural moisture robbers but something much more than additional moisture. Right now, it means a brand new multilayered, multipurpose *liposome*, which, used as a "vector" or delivery vehicle, can reach precise targets in the skin with a barrage of anti-aging ingredients.

Jerome Shupack, M.D., associate professor of clinical dermatology, and head of the dermatopharmacology section at New York University Medical Center, explains, "A liposome is a synthetic, spherical, hollow lipid particle that can encase any number of materials. It has been used for some years in medicine as a treatment-packed 'missile,' targeted by intravenous injection at specific diseased areas." This is the first time, however, that liposomes have been used in skin care, with skin-care liposomes targeted at areas in skin where, it's believed, aging starts to take a toll.

Gary Grove, Ph.D., director of the Skin Study Center, University City Science Center, Philadelphia, says with guarded enthusiasm, "It has taken years of research to be able to 'industrialize' a liposome to make it stable and reliable enough to deliver real skin-care benefits on target. This ability is the biggest step forward to date, but it is all in the early stages. Now research is concentrated on what other anti-aging ingredients can be encapsulated inside this brilliant offensive. Once those materials are found, we may well be at the beginning of a wrinkleless society..."

The liposomes in Capture, a new anti-aging product by Christian Dior, resemble nutrient-filled 'balloons,' where the outer casing of lecithin is a biological component of the skin cell's natural membrane," says the Skin Study Center's Gary Grove, Ph.D. Capture is targeted at the skin cell's membrane to help restore its fluidity. This is explained by Pierre Perrier, director of the Christian Dior Research and Development Laboratory, Saint Jean de Braye, in France, who also carried out scientific tests on Capture. "As the skin ages, cholesterol increases in the cell, but is not well metabolized or eliminated, which, in a sense, 'suffocates' the cell, so it eventually loses its capacity for renewal. As a vector or carrier that fuses with the membrane (due to the compatibility of the lecithin casing), the liposome breaks on contact to release nutrients (thymus extracts, collagen, elastin) and to give the membrane back its fluidity."

Makeup, *opposite:* Christian Dior's Brown lip liner, Poppy lipstick. Geoffrey Beene silk crepe shirt.

Penn

NEW ATTITUDES
...CARE/COLOR

Spring '87 makeup options

By ALLISON KYLE LEOPOLD

Cosmetics, both makeup and treatments, are a recognized part of most women's lives. They have been for decades. Today, however, women are approaching selection, purchase, and use with a different attitude—with more specified needs, more educated demands. Promises of transformation and hyped-up claims are brushed aside these days with barely a blink. Instead: more thoughtful analysis, more outspoken voicings of individual concerns. Does this foundation work with my skin tone? What about SPF factors, age-control, moisturizers? Where do durability, effectiveness, time-saving come in?

A REDEFINITION OF ATTITUDE

In consequence, phrases like "the season's newest colors," or "the new red, the 'right' orange" no longer carry much viable influence. In real life, most women don't discard cosmetics seasonally, going in for a totally new look, new colorings. Instead, most women "adjust" lip color, going lighter perhaps in warmer weather or going brighter for evening. Foundation makeup—keyed to skin tone, not one's clothing—remains substantially the same, perhaps a little deeper if one tans. In fact, women have come to regard the purchase of makeup much as they do clothing: replacing standbys or worn-out pieces on a regular basis, adding a new shade or problem-solving product to a repertoire that's otherwise fairly consistent. A moment of boredom, a need for a lift, a special occasion might lead as much to a new eye shadow as a new dress.

This redefinition of attitude in what women want—and expect—from the makeup they buy has led, this season, to an inherently realistic (and more manageable) approach when it comes to actual makeup colorings. The direction to watch: that of a played-down look in terms of makeup colors, what one might label a look of polished healthiness. This is color that's cleaner, simpler, neutral, with an emphasis on the woman and her features rather than on the colors themselves. It's a look, too, that works and is appropriate in most day-to-day situations.

WHAT LOOKS BEST NOW

To achieve that natural look: key in to a palette of warm, subtle, natural-looking shades, and tones in the same general color family that mesh well together. Lips and cheeks, for example, are blushed with subtle corals and *(Continued on page 533)*

NEW ATTITUDES . . .
CARE/COLOR

In a season of neutral makeup, there is also the very modern contrast of bright lip colors worn as the only real color on an almost-"nude" face. Part of the appeal: playing with color, as much of a "lift" for a woman as it is for the child in our picture, here. What makes lip color this strong, this wearable: the difference in today's formulas, in the way colors that look crayon bright in the tube go on sheer, translucent . . . and in the way color is applied—brushed on to heighten, *not* line, a woman's mouth. Pick of this season's new brights for lips, swatched *left to right:* Estée Lauder Sunwashed Poppy, Charles of the Ritz Iced Nectarine, Chanel Crimson, Guerlain Sangria Transparent. Makeup, Elisabeth Drabinski.

Penn

Wayne Maser

HIDDEN delights

The prettiest new lingerie . . . shape-making bustiers in silk, in lace, designed for bare necklines and bare shoulders, but also coming out of hiding to slip under a denim jacket, a suede shirt. Here, with delicate gold ballet slippers, bare gold sandals—the more romantic side of the season. . . . *Left*, a pearl-grey silk bustier with a tiny mauve floral print, tulip-cupped for extra shaping, and laced in front. By Ligne Rien, about $155. To order at Bergdorf Goodman; Lace and Things, Atlanta GA; Sirotex Corset Corner, Coral Gables FL; James Lingerie and Linens, Dallas TX; Lisa Norman Lingerie, Los Angeles CA. . . . Equally pretty but in a different way, *right:* Joan & David's delicate ballet slippers in gold printed "snakeskin." About $125. Saks Fifth Avenue; Neiman-Marcus. Panty stockings, Hanes Silk Reflections. About $4. Lord & Taylor; Woodward & Lothrop. Hair and makeup, these four pages, Rick Gillette. Details, more stores, see next to last pages.

HIDDEN delights

Romantic extras: another version of the bustier, *opposite*, shaped, body-holding, seductive in sheer white stretch lace. And it hooks up the back in a charming, old-fashioned way. From Olga's Christina, about $24. Of Antron/Lycra. Bloomingdale's; Hudson's; Marshall Field's; Dayton's; Neiman-Marcus; Nordstrom, Los Angeles and Washington.... And Donna Karan's bare slide of a shoe, *this page*—a silhouette to look for in all colors, materials, here in a gold-washed burnished kidskin. Donna Karan New York. About $190. Bloomingdale's; Bob Ellis Shoes, Charleston SC; I. Magnin. Details, see last pages.

Going for the news this season: accessories and shoes with truly different shapes, different textures. In two contrasting styles: one, unabashedly ornamental—so embellished it makes you smile! The other: as sleek, racy . . . as modern as it gets. Common to both: the exuberance of black, red, and gold . . . high-gloss finishes as tempting as candy! Starring in accessories: soft, pouchy bags that ask to be held—often in new mini sizes. Along with jewelry that's bigger, stronger, sculptural in shape. In shoes: new flats, some with sleek wedges—as "aerodynamic" as racing cars! And slingbacks—flat or on a higher, thinner heel—that stand out day and night. On these twelve pages, all the news . . .

ACCESSORIES

THE *A*CCESSORIES DECORATIVE EDGE!

Steven Meisel

Perfect symbol of the season's ornamental side, of a new delight to accessories: *here*, Isabel Canovas' bright taffeta drawstring pouch—with signature pleats, tassels, ruffles . . . the amusement of "gold" bells. About $700. Isabel Canovas Boutique, NYC . . . . And Chanel's bold "gold" cuff—ribbed, textured . . . studded with colorful chunks of glass. About $1520. On these twelve pages: Hair by Oribe at Parachute; make-up by François Nars; manicures, Reginé of French Beauty. Fashion details, stores, see next to last pages.

THE DECORATIVE EDGE!

Clean—new shapes... modern, sensuous

The sleek, racy side of the story starts off on top, *this page,* with the newest shoe shape—elongated, more graceful, sometimes with a wedge—such as Walter Steiger's black faille with white patent heel, *here.* About $195. Bloomingdale's; Neiman-Marcus....A winning hand, *opposite, from top*: Elsa Peretti's star take on an evening clutch—her lima-bean shape in red lacquered wood. Smaller version as a necklace, here in black. Both for Tiffany & Co. Lisa Spiros hand-carved wood bangles—in stained black rotbücher wood or red-enameled poplar. Each, about $200 to $400. Artwear, NYC; Helen Drutt Gallery, Philadelphia. ...*Beauty Note:* A makeup as modern, *right*—a "stain" of Estée Lauder's Pink Mist lipstick. Details, see last pages.

Steven Meisel

THE DECORATIVE EDGE!

Steven Meisel

The impact of shine, of red and black

Elements adding punch—delight—to the season's dark neutrals. *Counterclockwise from top:* Fendi's mini-bucket bag—for evening!—in red patent leather (about $160). Barneys New York. Gloves "cuffed" by a red plastic bangle (about $95). Martha Sturdy, Canada. Bloomingdale's; Ultimo, Chicago; Susan of Burlingame and San Francisco CA. Walter Steiger's streamlined flat—half canvas, half patent leather (about $170). Walter Steiger Madison Avenue, NYC; Knit Wit, Philadelphia; Burdines, Mayfair and Dadeland FL. High-tech metal ring (about $32)—and "wrap" cuff on upper arm (about $60)—by Glen Yank. Both at Patricia Field, NYC; Flaunt, Dallas. Movado's modern "classic" watch with anthracite strap (about $1990). Macy's, Herald Square (to order); Schaffer & Sons, West Los Angeles. Cutout black plastic cuff that looks like two—by Pellini Bijoux for Luciano Soprani (about $150). Charivari, NYC; Georgina, Hewlett NY; Emphatics, Pittsburgh; Caron Cherry, Coconut Grove FL. One clutch, two pockets: Roger Vivier's slick envelope (about $450). Roger Vivier, NYC. Cimabue's necklace of lacquer balls (about $72). Indigo, Chappaqua NY; Soho, St. Louis MO. Glasses with—new—black mirrored lenses, by Christian Roth/Optical Affairs for Karl Lagerfeld (about $119). Optic Zone, NYC; Steven E., Great Neck NY; Rims & Goggles, Mill Valley CA. Details, last pages.

THE DECORATIVE EDGE!

Clear contrast –in shape…mood!

For day—with a sleek sculptural presence, *this page:* Andrea Pfister's open-toe wedge in black lizard—and (new!) brushed copper snake—with chiseled heels. For some, it's this season's replacement for the pump. About $650. Delman at Bergdorf Goodman; Capriccio, Scottsdale and Phoenix AZ; Nordstrom, Northern California....Equally strong: voluptuous, rounded beaten gold bangle by John Iversen. About $840. Artwear, NYC....Two of Cadoro's patterned "gold" rings worn as one. Each, about $25. Gale Grant, NYC; Swansons on the Plaza. ...For evening, *opposite*—the dazzle of red, black, and gold...the appeal of a bare sandal with a slender high heel—in gold snake—by Manolo Blahnik. About $310. Manolo Blahnik Shop, NYC; Neiman-Marcus; Wilkes Bashford, San Francisco. ...And of Elsa Peretti's mini red silk and black bamboo bag...with black jade drawstring rings. About $595. For Tiffany & Co....Making more of a change at night: decorative swirls of beaten "gold" on legs, arms. Bracelets by Anel. Each, from $26 to $36. Bonwit Teller; Christina Lawrence, Beachwood OH....Manicure by Reginé of French Beauty. Details, last pages.

Steven Meisel

THE DECORATIVE EDGE!

Steven Meisel

Naked" leather– coiled, tied, woven: the newest neutral

Standing out in the season's new smaller bag sizes, a variety of drawstring/pouch shapes. *Opposite: top center,* Body Bag's saddlebag with drawstring/buckle closing (about $98) and, *top left,* over-the-shoulder pouch (about $88), both in pale untanned leather that darkens, softens with use. Body Bag, NYC; Efrem, Long Island NY; Rags 2 Rich's, Cincinnati and Columbus OH. In a larger size: Bree's roomy new tote (about $154), *bottom center.* Bree, NYC, Palm Beach, Ontario, Quebec. In a softer, darker, equally neutral leather: Ralph Lauren's over-the-shoulder bucket from Ralph Lauren Handbags and Luggage (about $285), *bottom left.* Polo/Ralph Lauren, NYC; Burdines. *Above:* In stride, Maud Frizon's extraordinary textured slingback shoe—in soft woven leather/suede—with a higher, thinner heel, braided tie (about $400). Maud Frizon Shops, NYC, Bal Harbour, Beverly Hills, San Francisco. . . . *This page,* neutrals on a bigger, bolder scale: oversize hoop earrings in coiled leather (about $250)—and matching cuff (about $600)—by Kerry Macbride. To order at Regards, Englewood Cliffs NJ; Maxfield, Los Angeles; D.N. Evans, Laguna Beach CA. One-of-a-kind rectangular birch bangle—by Gloria Lomas (about $450). Artwear, NYC. Details, next to last pages this issue.

Setting up the primitive beat: new amber colors

Opposite: Ernest Jackson's huge "tribal" cuff—in painted wood. About $150. Barbara/Jean, Little Rock AR. Pellini Bijoux for Callaghan's chunky "amber" stretch necklaces, bracelets. Bracelets, from about $50 to $85. Necklaces, from about $80 to $150. Charivari, NYC; Gidding-Jenny. Rounding it out: Hidalgo's carnelian ball earring. About $15. Fortunoff. M & J Savitt's ball necklace—jasper and aragonite. About $450. M & J Savitt Salon at Stanley Korshak, Chicago. . . . Same free-spirited mood, *this page:* Mario Valentino's flat, open-toe slingbacks—in richly colored brown snake. About $255. Mario Valentino Boutique, NYC; Holt Renfrew of Canada. East O'Java's "island" take on the bucket bag—in patterned woven straw. About $135 each. Etc. at Village Sportswear, Mountain Brook AL. Details, more stores, see last pages.

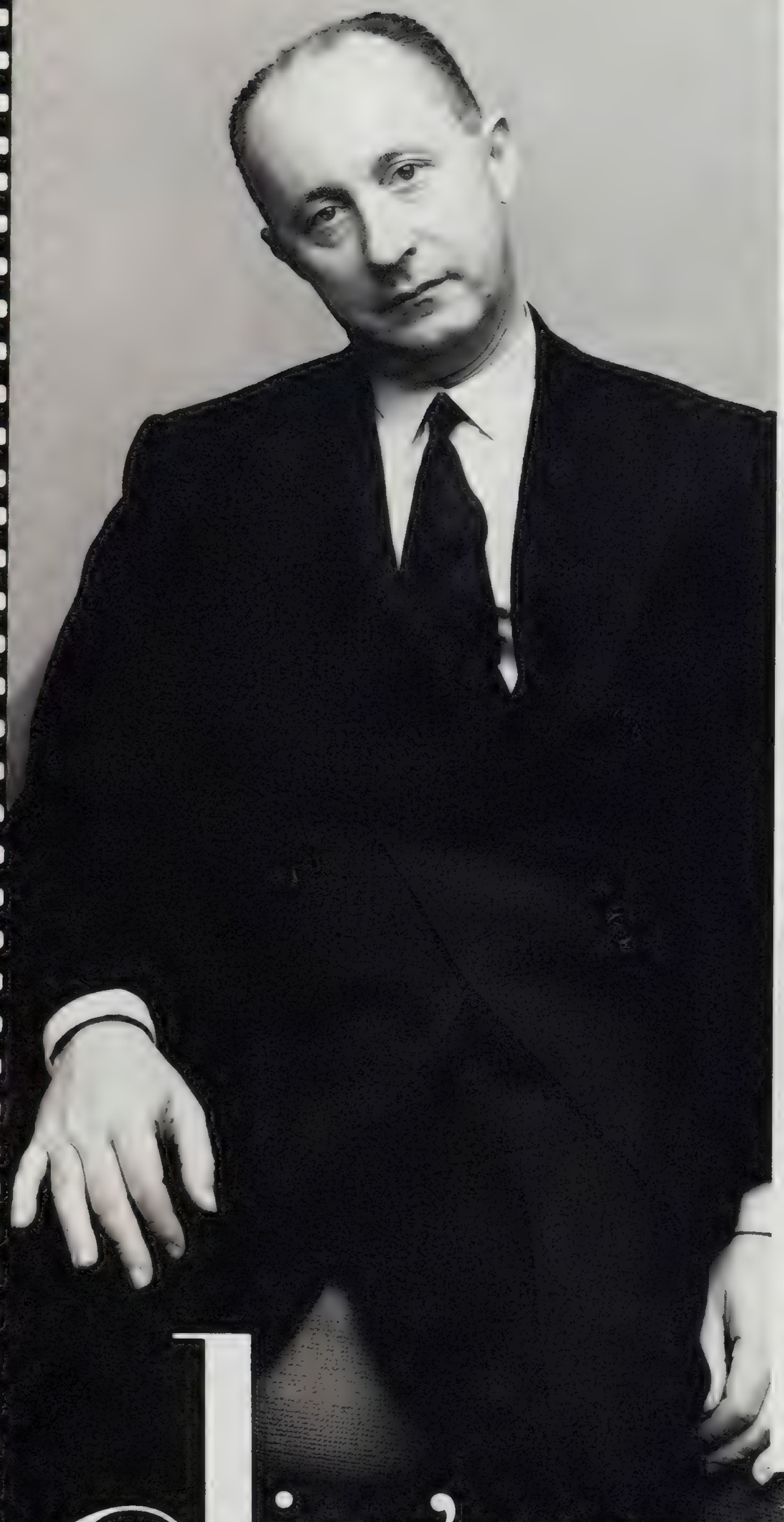
THE DECORATIVE EDGE!

Steven Meisel

In 1947, Christian Dior, *opposite*, stunned the world with his New Look collection. Star example, worn by Marlene Dietrich, *above*. Points of difference: the small waist, padded hips, long full skirt, petticoat—all in strong contrast to the drab wartime dressing that preceded it. Today, on its fortieth anniversary, designers on both sides of the Atlantic (*center insets*) have rediscovered its more obvious—and overtly "female"—attractions.

Details, last pages

Horst



Dior's new look... THEN AND NOW

More than "new," it was a revolutionary look...and now, forty years later: strong signs of a revival

By JOAN JULIET BUCK

Christian Dior opened his own couture house on February 12, 1947, with a collection that had natural shoulders, tight waists, padded hips, huge petticoats, and hems almost to the ankle. An American journalist dubbed it "The New Look." The French press, temporarily silenced by a strike, said nothing. Thus the new designer's first collection, which he had thought of as "*la ligne corolle*," became Le New Look.

It couldn't have happened at a better time. Two years after the war, three years after the liberation of Paris, coal supplies were sporadic, and the temperatures the lowest since 1870. It was the year of the first supersonic flight, of Camus's *The Plague*, and of Tennessee Williams' *A Streetcar Named Desire*. Stanley Kowalski's torn T-shirt and the Dior suit worn by the model Tania (a tight-waisted white jacket over a crinolined skirt) set the male and female ideals of sexy dressing for the next decade. The torn T-shirt, let it be said, lasted longer; but now, forty years later, the New Look is in for a revival.

Christian Dior was a composed, shy man; his friends agree that he looked like a priest, some say a canon. He had been the owner of an art gallery; he had sold designs to various *(Continued on page 538)*

Penn

THE HEART & MIND OF A genius

Recent winner of the Nobel Prize in medicine, Rita Levi-Montalcini, M.D., interviewed in Rome, talks about her groundbreaking work, fascism and feminism, and the human brain as a "disaster." By FREDERIKA RANDALL

From the terrace of Rita Levi-Montalcini's apartment on a curving, leafy street not far from Rome University, one can see the treetops in the gardens of the Villa Torlonia, Mussolini's residence during the 1930s. Professor Levi-Montalcini, co-winner of the 1986 Nobel Prize for Medicine, is talking about how the resistance to fascism shaped her view of the just proportion between life and work.

"When I was young I learned that life has to be faced," she says. "I learned not to be afraid of danger, of illness, or of dying. I also discovered that I would always abandon what I was doing immediately if someone needed my help.

"It is very dangerous, especially for young people, to live in a state of obsession, always worried about career or success. It is egocentric; we must keep our minds open to the problems of the larger society," she says. "The best of life is friendship—what you can do for the other."

Slender, straight backed, impeccably dressed in a silk blouse, narrow skirt, and heels that make no concessions to the comfort that might be permitted a woman nearing eighty, Levi-Montalcini refers more than once to her "Victorian" youth. She was born in 1909, a few years too late to be a genuine child of the Victorian age; but her serene composure, her attachment to family and passion for service, her ideal of science as a philosophical and ethical enterprise all testify to an upbringing that belongs more to the progressive branch of the nineteenth century than to the turbulent twentieth.

Her birthplace of Turin has been an important intellectual center from the time of Italy's unification, and during the 'twenties and 'thirties it became the center of political resistance to fascism. Its artists and writers—Cesare Pavese, Carlo Levi, later Primo Levi and Natalia Ginzburg—would continue to have a profound influence on Italy after the war. The last three belonged to Turin's vital and influential Jewish community, largely middle class, progressive, and cultivated. This was the milieu in which Levi-Montalcini grew up, and the one that gave her a firm critical perspective on the crude and violent break Italy was making with its own nineteenth-century past after Mussolini came to power.

"My family were freethinkers, not religious, integrated and intermarried with Catholics," she explains. "We were all quite intellectually minded, and so were my friends. When I was three years old, my father taught me to repeat the sentence '*Sono una libera pensatrice*'—I am a freethinker."

(Continued on page 536)

Frederika Randall, *formerly an editor at "The New York Times," now lives and writes in Milan.*

Franco Fontana

SERIOUS STARS
Timothy Hutton

Straight-shooter Tim Hutton has always been serious about his work. (He's in a new film with Kelly McGillis.) Now he's serious about marriage, to Debra Winger, and fatherhood

By ROBERT GOLDBERG

Director Sidney Lumet put his finger on it when he compared Timothy Hutton to Henry Fonda. Lanky, all-American, with blue eyes and a creamy Irish complexion, Hutton projects the same plainspoken intelligence, the same honest friendliness. Like Fonda, Hutton is reserved, with undercurrents of anguish and pain. He is not—on the surface, at least—the man one would expect to have married earthy, provocative Debra Winger.

This month, Hutton appears in Alan Rudolph's new film, *Made in Heaven*. He was eager to work with the director of *Choose Me* and *Trouble in Mind*. Idiosyncratic and surrealistic, "Rudolph's movies have their own time, their own reality," Hutton says. "They carry you to a place where anything can happen." In Rudolph's latest, Hutton (in Heaven, between reincarnations) meets Kelly McGillis (a soul waiting to be born), only to lose her when he's sent back to Earth. The story turns on whether the two will ever meet again: Playing a drifter, Hutton hitchhikes America's roads, stumbling across an almost Dickensian cast of characters that includes Neil Young, Maureen Stapleton, and Ellen Barkin.

Unlike most of his brat-pack contemporaries, Hutton, now

(Continued on page 536)

Sheila Metzner

Barbara Hershey

Details, last pages

Woody Allen gave her the stamp of approval. Now the perennial starlet is being taken seriously by her hometown of Hollywood

By TERRENCE RAFFERTY

In a strict sense, Barbara Hershey is pure Hollywood. She was born in Los Angeles, never wanted to be anything but an actress, and stepped straight off the stage of her Hollywood High graduation into series television (*Gidget*, *The Monroes*) and the movies (her first, in 1968, was Doris Day's last). She had starlet-y good looks—clear, regular features, long dark hair, and a toothpaste-ad smile that seemed to come out of nowhere—and a little more, a mysterious, challenging openness that went way past cute, into a disturbing territory that's both far from Hollywood and right at its heart. Hershey has always had "star quality," something that holds the camera's gaze no matter what else is going on onscreen, but has never really been a star, the kind of personality that everyone recognizes the second she appears. "Some people tell me, 'No one knows who *you* are,'" the actress says now—and you get the feeling that, in some strange way, that's exactly how she wants it.

"It's fun sometimes to put on lipstick and high heels and play the movie star for a day," says Hershey as she sits—looking as if she's never worn makeup in her life—in the living room of the beautiful, Shaker-simple Connecticut country home she retreats to with her fourteen-year-old son when she doesn't have to be in Los Angeles or on location. "But as a way of life, I think it's pretty deadly for an actor." Her best roles, in one way or another, all reflect that sensible attitude. *(Continued on page 537)*

A MONUMENTAL Vision

With Amazonian energy, Beverly Pepper has defied all constraints to create art that is elemental and totemic

By BARBARA ROSE

Beverly Pepper strides toward me, navigating a path through the forest of sculptures that fill her giant factory–studio. She is, as usual, doing three things at once: instructing the artisans who assist her on how to apply the proper patina to recent cast aluminum abstract sculptures; making travel plans to visit friends, including the Arata Isozakis, in Japan; and thinking out loud about a current project—a commission from the city of Barcelona—for a park that is in itself a huge sculpture. She takes me by the hand, leading me through a maze of rooms filled with drawings, maquettes, plaster and wooden casts, stacks of files, a dusty bulletin board covered with photos of her family and friends over the years, and a disarray of small, early, welded pieces that she is now organizing for a show.

She throws open a door and announces triumphantly, "Look, see what's happening. I'm painting again! After twenty years, I'm so happy to be able to work alone on something intimate after dealing with the complexities of public sculpture." She smiles as she surveys the brilliantly colored abstract paintings around her. "I'm back to myself. And I'm so happy, I can't express my sense of liberation and discovery."

Beverly Pepper is larger than life. Her ambition is to be the first woman to orchestrate all the elements of vast public works, the way medieval master builders supervised all aspects of erecting and decorating *(Continued on page 487)*

Beverly Pepper in her element, her factory-studio, with recent "urban altars" of cast steel.

Franco Fontana

Franco Fontana

Giantranco Gorgoni

A MONUMENTAL VISION

Beverly Pepper's ambition is to be the first woman to orchestrate all the elements of vast public works, the way medieval master builders supervised all the aspects of erecting cathedrals

cathedrals. Some have called her grandiose, some melodramatic. Others sometimes are frightened by her excess energy, the force of her will, and the sheer nerve of her mountain-moving projects. "What really interests me," Pepper says, "is turning my fantasies into reality." To an astonishing degree, she has succeeded in realizing projects that have required stunning sums of money, political savvy, architectural and engineering expertise, as well as dealing with difficult human interactions.

Although she has worked outdoors since the late 'sixties, at first with highway projects, which revolved around moving cars, Pepper has not really received proper acknowledgement as a serious "site" artist who executes large-scale works, apparently because her work gives pleasure rather than the discomfort associated with avant-garde art. And at a moment when abstraction in general is out of favor, she makes no bones about her allegiance to an esthetic of formal beauty, to an art intended to be universal, transcending the personal life of the individual artist.

Pepper's basic ideas about esthetics were formulated when she was an art student in Paris. She had briefly studied industrial design at Pratt Institute in New York City. The only woman in the class, she was not permitted to enroll in the engineering courses she wanted to take. She graduated at eighteen, became a commercial art director, and soon married. Within a year, she knew she wanted to change everything in her life. She quit her high-paying job, divorced her *(Continued on page 535)*

George Tatge

**Confronting the elements—
Beverly Pepper's ambitious site works:
Left: concrete and grass "Amphisculpture" in Bedminster, New Jersey (1974-76).
Insets: *Top left*, "Sand Dunes" (1985), mylar and wood waves reflecting earth, water, sky, at New Smyrna Beach, Florida; *top center*, "Basalt Ritual," a 1985-86 installation in Todi, Italy, where she lives; *near left*, Pepper welding in her studio.
Right: "Colonna Traiana," part of a four-colum project for Todi's main piazza (1979).**

Franco Fontana

George Tatge

COURTING PLEASURE in Portugal

In the plains near Evora, a once-Roman settlement south of Lisbon among the orange and olive trees of Alentejo, is the sprawling *quinta* of Azinhal. To this grand (but cozy) lodge, Portuguese-born banker Jorge Gonçalves Pereira and his wife, Claudine, come with their family and friends for the summer, Christmas, and Easter holidays. Friends from Europe and America may drop in for the night, but spend a week.

In the late afternoon each summer day, Claudine Pereira, far right (dressed in a Spanish riding habit complete with hard hat), and her sister, Nadine Kalachnikoff (dressed like an American cowgirl complete with straw hat), ride out from the courtyard of Azinhal to their family's quinta. Behind them, the eighteenth-century chapel in which the Pereiras still worship.

Karen Radkai

Toppled castles crown the hills of Alentejo, but Azinhal has managed to endure since the thirteenth century. Today, simplicity is its appeal: arched doorways framed by local granite, stone floors, chalk-white rooms, and dark Alentejo country furniture attest to its ancient lineage.

A Southern European variation on the country life:
1. An outdoor feeling, a tranquil palette of white to brown in the main sitting room: Portuguese rugs, a table typical of Alentejo country style, and deep, overstuffed furniture upholstered in white cotton.
2. At the dinner table, an extravagance of apricot roses, a cascade of grapes and grape leaves gathered at Azinhal, fashioned by London's Ken Turner.
3. A crown-shaped pool, green as a swimming hole, bordered in ivy and banked with oleander.
4. Rough-riding the property with Claudine.

Karen Radkai

COURTING PLEASURE

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The Pereira day: Up at seven for a stroll with the dogs, a swim, and off to shop in Evora's open-air craft and farmers' markets. Late lunch near the pool brings everybody together. Then a long ride at sunset through the deer park, a siesta before dressing for dinner.

1. Half Russian and half Spanish by birth, Claudine Pereira is now part New Yorker, part Portuguese.
2. In the entrance hall: a Portuguese madonna; the bench where crops, helmets and boots are deposited after riding—guarded by VIP, the family's Norwich terrier. Hydrangea, wild roses, blackberries, and fennel, all freshly picked, create a screen of flowers.
3. At the skeet range, a barbecue awaits the guns: suckling pig, baby lamb with rosemary, grilled chèvre, sausage stew, an assortment of Spanish salamis, and red wine.
4. Lined with Portuguese tile, the eighteenth-century family chapel has doll-like madonnas on its altar.
5. Nadine's sons, Christopher and Howard, use the grand hall for their own devices.

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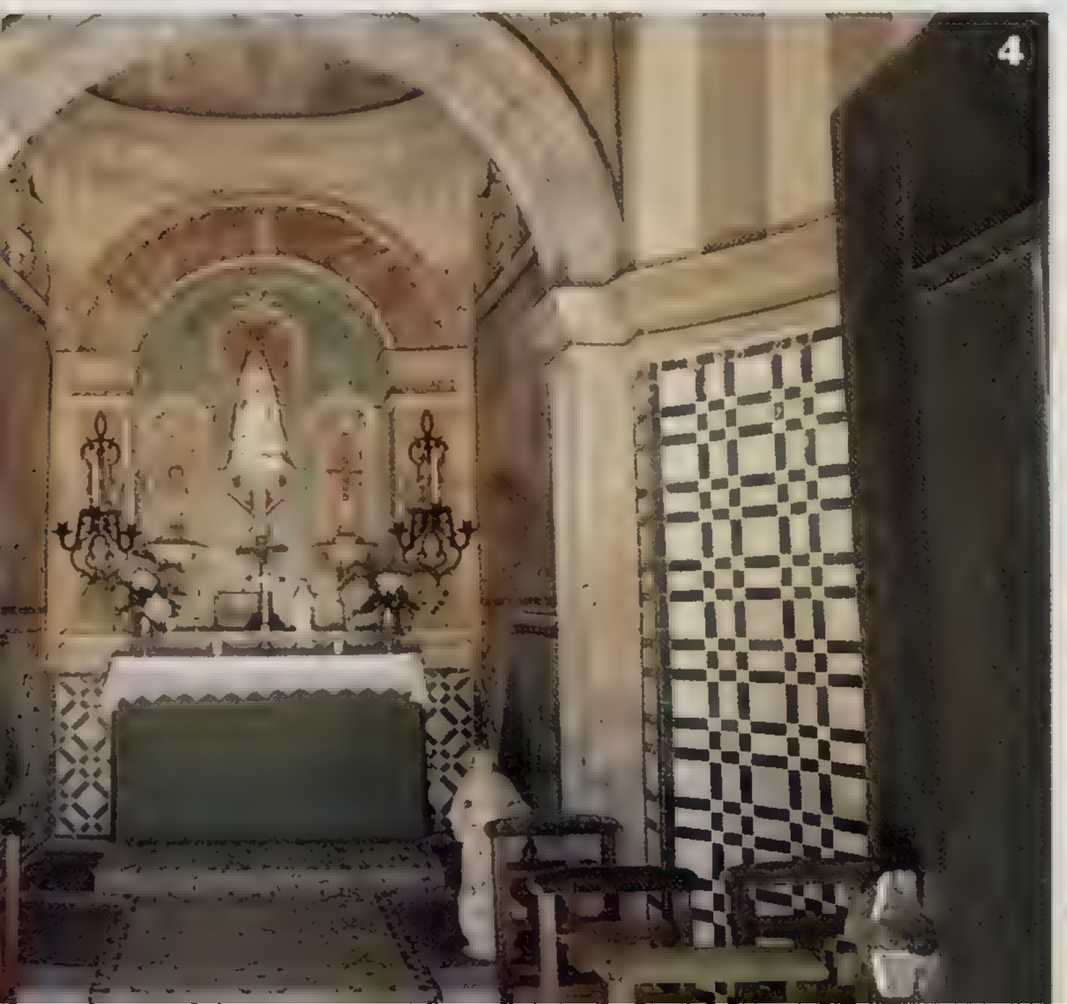
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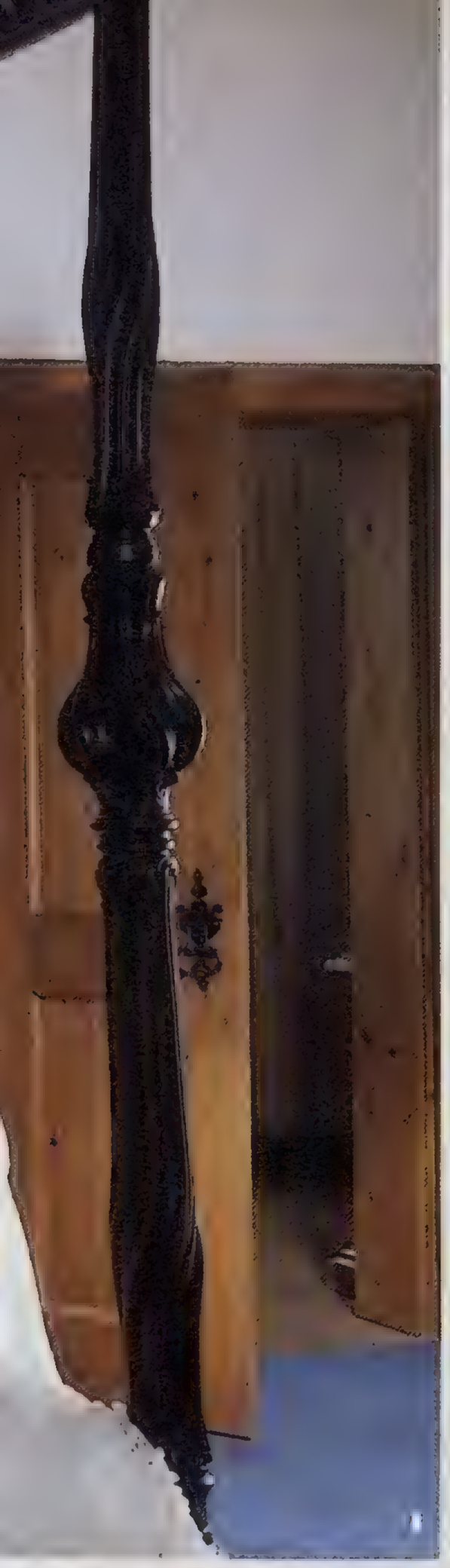


Guests arrive from nearby *quintas* for a lively evening in the tavern, where a pair of king pheasants preside; after a lavish dinner, a decanter of port is passed from hand to hand but—in the English tradition—never touches the table until the last guest is served.

1. A circa-1750 bed, carved from dark Brazilian oak, dramatized with antique white needlework.
2. Noisy, animated, and a Pereira favorite—a candlelight dinner in Azinhal's "tavern," a converted cellar granary. Pottery bowls and wooden forks await a first course of anguilla—baby eels in garlic.
3. Lunch on the terrace: a bountiful display of melons, all locally grown, were arranged by Nadine, who runs an international catering service based in New York City.
4. Howard and Christopher's Shetland pony is Azinhal's mascot, and very stubborn.

Karen Radkai

a new carefree style

The clothes everyone looks forward to wearing—clothes for weekends, for free time, anytime. What's new: interesting changes in length, proportion, and scale. Everything more unexpected, racier. On these eight pages, the best of the news, photographed in relaxed Sarasota, Florida....Stripes!—going to new lengths and looking terrific.... *Near right:* Bigger, softer, longer—Joan Vass USA's navy-and-white striped cowl-neck tunic, in cotton knit. Top, about $90; cropped pants, about $40. April at Charivari, NYC; Coda, Great Neck NY; M. A Clothing Store, New Haven CT; H.E. Piper, Marblehead MA; Knit Wit, Philadelphia; Joan Vass, New Orleans. Earrings, Fortunoff....More stripes, *opposite:* Esprit Sport's bigger shirt and longer cuffed shorts. Cotton shirt, about $36; cotton canvas shorts, about $34. Top at Macy's, Herald Square. Shorts at Hudson Belk, Crabtree Valley, Raleigh NC; Nordstrom, Seattle. Details, last pages. *Beauty Note:* With dressing this easy, "bare" makeup. *Near right,* Shiseido's new Soft Gloss lipgloss; Shell and Sage eye shadows. These eight pages: hair by Bob Recine; makeup by Moyra Mulholland.

Sante D'Orazio

at EASE...

AT EASE . . .
going to new lengths

In casual weekend/time-out dressing, noticeable changes in length—up and down! Biggest change: the new breeze of longer skirts. The softest, *this page*: Carmelo Pomodoro's navy cotton "ballet" dress with its simple crew-neck top; full, swirly skirt; obvious appeal. Dress, about $170. Charivari, NYC; Nan Duskin, Philadelphia and Baltimore; Jordan Marsh, Florida; Bagatelle, New Orleans LA; Barbara/Jean, Little Rock AR; Marshall Field's. Earrings, Fortunoff. . . .The added edge that comes from the play of proportion, of length, *opposite*. It starts with The Gap's unbeatable classic white T-shirt, cropped here, and worn with new-length biking shorts—sleek, stretchy, black—rolled down at the waist. (The T-shirt, "as is," the perfect top with anything casual.) Biking shorts, from Alitta, of Antron/Lycra, about $47. The New York Body Shop, NYC; Gallay, West Hollywood CA. T-shirt, about $10, at all Gap stores. Bracelets, Fortunoff. . . . *Beauty Note:* The added edge in makeup—soft, low-key color. *Opposite*, L'Oréal's A La Mauve lipstick; sheer Tulipe blush. Details, see last pages of this issue.

Sante D'Orazio

AT EASE...
classics take a new turn

If you think cotton fleece is synonymous with classic sweatshirting...think again. *Opposite,* Benetton's super, hooded coat in navy cotton fleece covers many possibilities—easily: it can be anything from robe to beach cover to oversized top. Here, with a roomy white T-shirt, skinny white leggings. Coat, about $59; T-shirt, about $16; leggings, about $18. Select Benetton stores ...And then there's the new-look "suit" in navy cotton fleece from Katharine Hamnett, *left,* with its baseball jacket, racing striped in white; short racing-striped skirt; here, over a tank top. Jacket, about $150; skirt, about $85. Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; MAX, Denver CO; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. Details, last pages.

AT EASE...
the new charm of longer skirts

The longer skirt at its best—designed for free time/leisure moments—at a beach, at night, at home... skirts that become a charming alternative whenever, wherever dressing gets a little easier....As the easiest kind of dress, *opposite*—a dress to just slide on and enjoy: Krizia's long, soft cotton knit with a low, clean neckline that slips off the shoulder; a dropped waist; graphic allover print. Dress, about $170. Krizia New York, Palm Beach, Dallas, Denver, Beverly Hills; Krizia Boutique at Garfinckel's; Krizia Boutique at Stanley Korshak, Chicago. Earrings, Fortunoff. ... New-wave variation on the longer-skirt idea, *near right*: Marc Jacobs' multi-tiered, pull-on cotton jersey skirts—so easy to wear, you can't stop at one! Here, navy layered over white, with his cropped white cotton jersey T-shirt. Top, about $48; skirts, about $138 each. Charivari, NYC; The Twenty-Four Collection, Miami FL; Ultimo, Chicago; The Gazebo, Dallas.... *Beauty Note:* What gives makeup a new charm—its sheerness and neutrality of coloring. *Opposite*, Maybelline's Glowing Bronze lip color. Details, last pages.

Sante D'Orazio

AT WORK...
a new daytime life for the shirt

Bottom line in day dressing: a jacket or its equivalent. Here, perfect equivalents based on a shirt...Dressed as a tailored suit...but easier, *near right:* Adele Simpson's button-front shirt in rosy-beige raw silk; black raw silk narrow skirt. Turnout, about $540. Saks Fifth Avenue; Montaldo's; L.S. Ayres, Indianapolis IN and Cincinnati OH; Jacobson's....

Center: Jill Richards' long white shirt—safari in feeling—and black skirt...clean, crisp, appropriate. Turnout, about $330. Barbara's Place, Livingston NJ; Leppert Roos, St. Louis MO; Gayle's, Houston TX; Audrey Jones, Santa Barbara CA.

...Real safari suiting, *far right*—a thin, shirty "bush" jacket in khaki, matching trousers. JH Collectibles. Jacket, about $110; pants, about $66. Late March at Bonwit Teller; Garfinckel's; Jacobson's; JW Robinson's, Los Angeles; Nordstrom, Washington and Oregon. For details, see last pages this issue.

Background: The John and Mable Ringling Museum of Art, Sarasota, Florida. Hair, Bob Recine; makeup, Moyra Mulholland.

Sante D'Orazio

Making a graphic statement this spring: stripes—the print of the season, everywhere and, *left*, on everything, head to toe. They bring a fresh snap, a modern edge to dressing. Hat, Patricia Underwood. Earrings, Monies. Gloves, Sachiko for La Crasia. Bracelets at wrists, Andrew Bennett Designs. Polka-dot bangle, Martha Sturdy, Canada. . . . *Right:* Coming on strong—Navy-and-white striped, gold-buttoned cardigan. Rodier Paris. Of wool/acrylic, about $190. Rodier Paris, NYC, Philadelphia, Chicago, Dallas, La Jolla and San Francisco CA. . . . *Beauty Note:* The fresh color, *left*—Ultima II's Rosefeather lips, Ginger Plum Frost cheeks. These six pages: hair, Didier Malige for Jean Louis David; makeup, Lydia Snyder. Details, more stores, last pages.

STRIPE IT

UP!

Jim Varriale

STRIPE IT UP!

The message this spring: clean, sharp . . . striped! You see it delivered, left, with more of the season's news: an off-the-shoulder top that's stretchy, small-on-the-body, with a matching black-and-white striped miniskirt. From Isaia NYC—a name to watch. Cotton/Lycra top, about $68; skirt, about $75. Patricia Field, NYC; Tiziano, Los Angeles.

. . . Right. Another knockout: Giorgio Armani's navy-and-white striped silk jacquard jacket that fits as only Armani knows how: softly, superbly. Giorgio Armani Couture Jacket, about $1330; silk blouse, about $725. Both at Giorgio Armani Boutique, NYC. Details, see last pages.

Jim Varriale

STRIPE IT UP!

Pants, earning their stripes as soft, sensational total looks—an attractive option for dinner, for day when and where it's warm. Opposite: Basile's pinned navy-and-grey striped silk jacket, easy enough to tuck into pleated pants. Top, about $650; pants, about $420. Basile Boutique, Washington DC; Stanley Korshak, Chicago. . . . Left: From Enrico Coveri —a breezy little navy-and-white silk tank top, with matching pants cut full and free. Enrico Coveri Boutique Collection. Top, about $150; pants, about $380. Amalia Branco, Short Hills NJ; Antoinette, Santa Barbara CA; Pauper, Palo Alto CA. Details, last pages.

Jim Varriale

PERFECTLY SUITED FOR

Now: notable
differences in day-to-day
dressing: smaller,
more fitted shapes;
jackets much longer
or much shorter; sparer tops
underneath; softer,
seasonless fabrics;
an irresistible new charm. . .

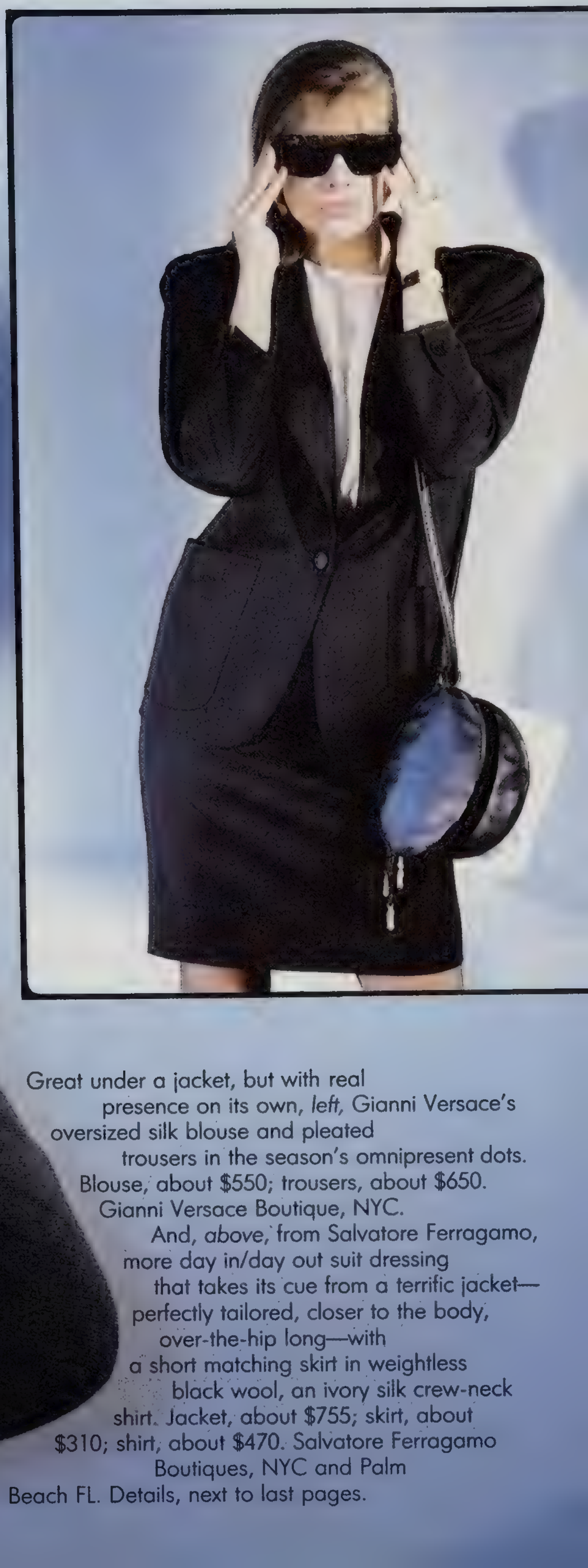
What hasn't changed: the basic
"pulled-together" suit attitude;
the fact that the jacket's the key
element. And . . .it's a season of terrific
new-shape jackets everywhere—gently fitted,
un-blazerlike. The best looks,
on these six pages. Starting, *this page*,
with a real winner from Jasper Conran—
his longer navy jacket,
elasticized in back, of lightweight
seasonless wool, with a matching
wrap-front skirt, a striped cotton
T-shirt. Jacket, about $510; skirt, about
$215; T-shirt, about $90. Turnout
at Toby Lerner, Philadelphia; Alan Bilzerian,
Boston and Worcester MA; Nuages,
Aspen CO; Wilkes Bashford,
San Francisco CA;
Holt Renfrew of Canada.
Jacket and skirt at
Saks Fifth Avenue.

DAY

Key to a smart new day-to-dinner dressing, *left*, Michael Kors's "appropriate" long, lightly fitted jacket that comes off to reveal a bare halter top, a short, narrow skirt. All, in soft navy cotton and wool. Jacket, about $460; halter, about $200; skirt, about $200. Bergdorf Goodman; Nan Duskin, Philadelphia and Baltimore; L.H. Rogers, Salem MA; Swansons on the Plaza. These six pages: hair, Layla D'Angelo for Jean Louis David; makeup, Bonnie Maller. Details, more stores, last pages.

Jean Pagliuso

PERFECTLY



Great under a jacket, but with real presence on its own, *left,* Gianni Versace's oversized silk blouse and pleated trousers in the season's omnipresent dots. Blouse, about $550; trousers, about $650. Gianni Versace Boutique, NYC.

And, *above,* from Salvatore Ferragamo, more day in/day out suit dressing that takes its cue from a terrific jacket—perfectly tailored, closer to the body, over-the-hip long—with a short matching skirt in weightless black wool, an ivory silk crew-neck shirt. Jacket, about $755; skirt, about $310; shirt, about $470. Salvatore Ferragamo Boutiques, NYC and Palm Beach FL. Details, next to last pages.

SUITED FOR DAY

Outstanding in the varied shapes that make this a standout jacket season: the short, waist-length blouson. Gucci's, *this page*, in supple, non-sportive black leather with knit ribbing, adds finish, dash to a narrow grey wool gabardine skirt, a silky ribbed sweater. Jacket, about $995; skirt, about $235; sweater, about $330. Gucci Boutiques, NYC, Chicago, Beverly Hills, Costa Mesa CA, Honolulu HI.

Jean Pagliuso

To count on when you're off and
running, *right,* Ronaldus Shamask's
double-breasted silk broadcloth
jacket—easy but not overwhelming—
with matching blue pleated trousers,
a crisp white linen shirt. Jacket, about $425;
trousers, about $235; shirt, about $210. Turnout
at Bloomingdale's; The Twenty-Four Collection,
Miami; Maxfield, Los Angeles. Pants
and shirt at Cookie M., Cleveland OH.
...And, *inset,* from Perry Ellis,
in navy cotton jersey
(impeccable traveler), a long,
lean jacket and softly flaring
above-the-knee skirt,
with a classic shirt in a non-classic fabric:
one of the season's see-through
georgettes. Jacket, about $325;
skirt, about $155. Turnout at Bergdorf
Goodman; Marshall Field's;
Swansons on the Plaza.
Jacket and skirt at Dayton's.
Jacket at Nordstrom,
Los Angeles.

PERFECTLY SUITED FOR DAY

In a more "dressed" mood, *left*, Ozbek's very small-on-the-body black crepe suit with more shaping in the jacket; a short, narrow, high-waisted skirt; a sleeveless vest-shirt; real day-to-dinner mobility. Jacket, about $715; skirt, about $270; shirt, about $200. Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; Suzy, Great Neck NY; Alan Bilzerian, Boston and Worcester MA; Woodward & Lothrop; Maxfield, Los Angeles. Details, more stores, last pages.

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't? A look at the new symbols of spring/summer: straplessness. . .a long, "free-time" skirt. . .a small, shaped top. . .the shoe of the moment, a ballet slipper

The new symbols of the season—the essential pieces that define new directions in spring/summer dressing—are beginning to make themselves clear. Right now, you'll find, some—quite consistent—themes hold true: a certain smallness in shape, a romanticism in mood, a bringing together of modern ease and lack of complication with some quite obvious bits of "femininity."

Case in point—and one of the season's most effective symbols: a new, barer top. In a season for straplessness (and warm-weather charm), a silk bustier (1)—one sprinkled with a feather print and laced up the front such as Linea Rien's, *above*—may be an underpiece; it's pretty enough to wear on its own. **Girls in Paris have traditionally put strapless pieces such as this with long full skirts—or blue jeans. At night, it can also go under a silk jacket.**

One difference, this season? Bare tops—be they strapless, off-the-shoulder, new halters or bustiers—tend to come with a decided shaping. The flat "bandaged" effect often created by straplessness has been replaced by a look of curves, by a smaller waist. When all is said and done, this season's bare tops are often, quite simply, irresistible to wear. And that may well be their biggest justification.

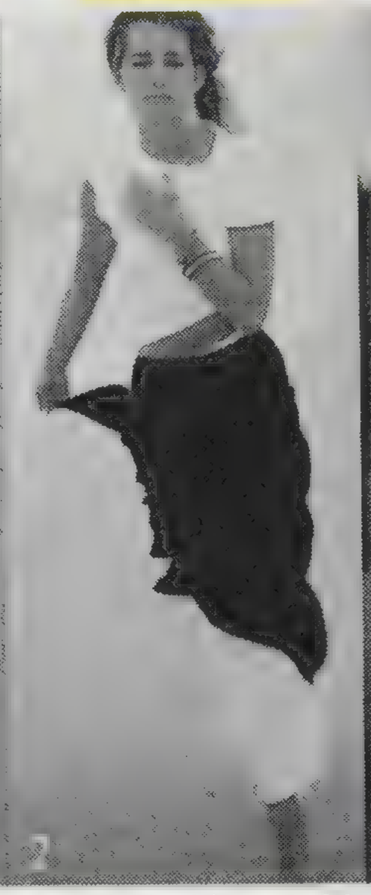
The same thinking—a combination of good sense and pure delight—stands behind one of the season's new shoe looks—the ballet slipper (4). **A slender, elongated ballet slipper, such as Joan & David's—one that's structured enough to serve on the street—is easily the extra shoe to have in your wardrobe this season,** perfect with short, full skirts, with longer skirts as well as brief, narrow ones. It sets up the proportion of a flat shoe, and it does it with unmistakable charm. In a neutral—such as this, in textured gold—a ballet slipper does even more—it moves day to night; it makes everything a little more dressed, a whole lot prettier.

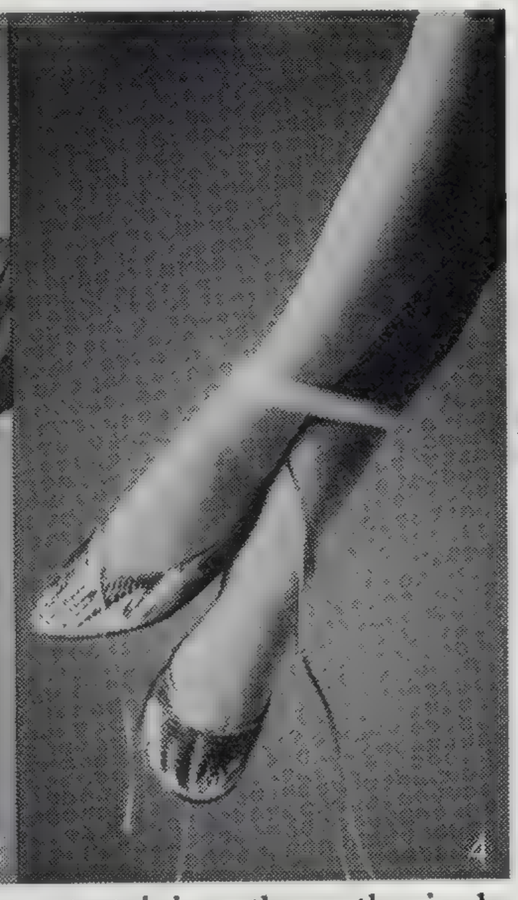
The perfect skirt to wear with flat slippers, come warmer weather, may be a skirt with a decidedly longer length. One such as Marc Jacobs' sweeping multi-tiered skirt (2) is definitely a "free-time" option—for wearing at home, for leisure moments, for pulling on after a swim. What makes the look modern is the smallness of the top worn with it. A long, carefree skirt maintains its modern edge when it is balanced by a top that's close-to-the-body: a little T-shirt or strapless top for day, something small, off-the-shoulder, or strapless by night. With sandals and chunky gold or silver jewelry—or this season's new amber beads or "ethnic" necklaces—it works for a resort or country evening.

When it comes to small tops, one of the most entertaining, the most modern, at this moment, is Jean-Paul Gaultier's (3)—a stretchy, shape-hugging bodysuit that zips up the front and is printed with a bold slogan—a very contemporary ornamentation. The smallness of shape, the clean neckline, and the sharpness of the graphics all combine to make this a perfect, if unexpected, choice of top to wear under a "serious" suit jacket. Wearing a crisp, cuffed shirt is one thing; going for a top such as this is quite another—it's **something that you do for whimsy, for yourself, for the pleasure of surprise.** It's much like when a business-suited man turns up with bright socks or red braces: a bit of humor. . .and fashion independence.

Another look at how effectively, and attractively, a small top works? Look at Jasper Conran's striped cotton T-shirt under his navy wool suit jacket (5). The suit itself is a new take on a classic beauty—the skirt is a short, easy wrap; the jacket comes with an easy elasticized back. And, underneath, there's more news: stripes, the smallness of the silhouette, the cleanliness of design.

A top like this may not be an expected choice—that's part of its charm—and what gives a traditional suit look a bit more style now. Dark legs, slingback pumps, pushed-up sleeves, a big cuff: they're all added elements of style. And that's the most one can ask clothes to deliver.





IN THE HEAT OF THE ACTION
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health style

The Pill: fact vs. fear...better sleep...why we have food cravings...choosing a plastic surgeon

Last year alone, almost one-half million Americans decided to undergo surgery with the goal of improving their appearance. One of the most important decisions facing any woman who is considering having cosmetic surgery done: the choice of a qualified plastic surgeon.

"Among the best places to start is with a referral from a physician you already know and trust," said Eugene H. Courtiss, M.D., of Boston University and Harvard Medical School and chairman, American Board of Plastic Surgery. "A friend or relative who has had cosmetic surgery is another good source, as is a local medical school or teaching hospital, or the American Society of Plastic and Reconstructive Surgeons (ASPRS). Finding the name of a surgeon through an advertisement is, I feel, unwise; a doctor who advertises is implying that cosmetic surgery is something that is *sold*, rather than a medical procedure involving risks and careful choices."

Important questions to ask about a surgeon's training and credentials: Was he/she trained at an accredited medical school? Did he/she complete a residency in plastic surgery? Is he/she certified by the American Board of Surgery and the American Board of Plastic Surgery? Is the doctor affiliated with a medical school or teaching hospital? Does he/she have surgical privileges to perform the cosmetic-surgery procedure you are considering in a reputable hospital (this should be answered even if you're considering in-office surgery)? Is his/her in-office surgical area certified by the American Association for the Accreditation of Ambulatory Plastic Surgery Facilities?

"Much of this information can be found in the *Directory of Medical Specialists* (Marquis Who's Who), found in most public libraries," said Dr. Courtiss, "or by calling the county medical society. You can also ask the surgeon for additional information; if there's any hesitation in his/her answers, that's a signal to seek out another plastic surgeon."

What also counts: having one or more consultations with a doctor *before* scheduling your surgery. "Ask yourself if you feel comfortable with the surgeon," advised Dr. Courtiss. "Does he or she understand your expectations and concerns? Finally, has the doctor reviewed the potential risks of the surgery with you as well as possible benefits? If you feel uncertain about the surgeon *or* the surgery, don't commit yourself to any type of cosmetic-surgery procedure, regardless of how 'minor' you are told it may be."

NOTE: *The ASPRS can provide names and numbers of several board-certified plastic surgeons in your community. Call 1-800-635-0635, or (312) 856-1834 in Illinois.*

SOMETHING FISHY

Surimi—a fish-based paste now being used as an ingredient to make imitation crab legs, and also in seafood salads—is getting mixed reviews from nutrition experts. The reasons: along with highly processed low-cost fish (especially Alaskan pollack) surimi contains salt and other "flavor-enhancers" to simulate the flavors of shellfish, such as crab or shrimp.

While critics acknowledge that surimi is high in protein, they point out "most Americans eat twice as much protein as they need, so a high-protein content isn't necessarily a benefit," said Michael Jacobson, executive director of the Center for Science in the Public Interest. "Much of the original vitamins and minerals may be lost in the processing, and surimi can have as much as five times the amount of salt found in fish." Another concern: It's difficult for consumers to recognize surimi by looking at food labels, which often list individual ingredients rather than the name surimi. One clue: generic-sounding names—e.g. "sea legs," rather than crab legs; or "seafood salad," rather than crabmeat, shrimp, or lobster salad.

POWERFUL REMINDER TO MAINTAIN GOOD HEALTH HABITS THROUGHOUT LIFE: "HALF OF THE BURDEN OF ILLNESS IN THIS COUNTRY IS RELATED TO OUR BEHAVIORS. ENCOURAGING PEOPLE TO EXERCISE REGULARLY, TO LEAD ACTIVE LIVES, AND TO AVOID SMOKING TOBACCO, DRINKING ALCOHOL, AND OVEREATING IS THE BEST PREVENTIVE STRATEGY."

—Robert Michels, M.D., professor and chairman of the department of psychiatry, The New York Hospital-Cornell Medical Center, speaking at their fourth annual women's health symposium.

Tooth-Prepping

Do new over-the-counter dental rinses used before you brush your teeth improve tooth care? Possibly. Preliminary tests of one rinse (Plax) suggested that rinsing for thirty seconds before brushing loosened bacteria, improved plaque removal three-to-twelve-fold over brushing alone, said Allan J. Lazare, D.D.S., chief of periodontics at Harlem Hospital, NYC.

The American Dental Association (ADA), however, has not given its seal of acceptance to any over-the-counter dental rinse, "though some are currently being reviewed," said Clifford Whall, Ph.D., assistant secretary of the ADA's Council on Dental Therapeutics. "And while using these rinses has not proven to be harmful to teeth, the ADA has not seen evidence that they are effective against plaque and gingivitis; these rinses should not take the place of regular brushing and flossing, and should in no way be considered a treatment for gum disease."

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With a little help from Fibre Trim with Calcium, you can make extra weight a thing of the past. And still build a body that could make history.

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NEW FIBRE TRIM WITH CALCIUM

health style

THE BRUSH-OFF

The American Dental Association has long recommended that toothbrushes be replaced every three-to-four months, but some experts are now questioning whether this is often enough. Heavy-handed toothbrushers may cause bristles to bend and fray in a few weeks, making them less effective at tooth cleaning. And using the same toothbrush for longer than a month may increase your risk of mouth and throat infections. Researchers at the Royal Dental Hospital of London found that adults who traded in their toothbrushes every two weeks had significantly less plaque build-up than did those who used the same brush for ten weeks. In a similar study, Richard T. Glass, D.D.S., Ph.D., chairman of the department of oral pathology, University of Oklahoma College of Dentistry, found that women and men with periodontal disease responded better to treatment when they switched toothbrushes every two weeks. "Bacteria and fungus can build up on toothbrush bristles within seventeen to thirty-five days," said Dr. Glass. "If you develop a cold, flu, or sore throat, immediately replace your toothbrush, and then switch to a new brush again when your illness is over. Otherwise, you may risk recurrent infections." The type of brush you use can also make a difference, according to Karen Flickinger, R.D.H., dental hygienist and director of preventive dentistry, University of Pennsylvania Dental School. Best choice? Brushes with soft, rounded bristles (to prevent irritation to gums) made of nylon, as these retain the least moisture. Because disease-causing bacteria and fungi thrive in dark, moist spots, brushes should be air-dried in direct sunlight and not stored in closed medicine cabinets or containers. When traveling, wrap your toothbrush in a clean paper towel rather than a plastic case—also wise if you keep a toothbrush in a desk. Disposable toothbrushes may be one solution if bristles are of good quality—but the pre-pasted variety are particularly prone to bacterial contamination, added Dr. Glass. Likely to become available within five years: sanitizing solutions or mini microwave-oven-type sterilizers that, in minutes, will disinfect a toothbrush before every use. —SUSAN B. GRAVES

Your diet: food cravings

BY JUDITH S. STERN, Sc.D.

All of us have had cravings for certain foods—ice cream, pretzels—or even a particular *type* of food (e.g. salty, sweet, crunchy). Though some people believe that cravings reflect their body's need for a specific nutrient, studies show that cravings are more likely to have psychological roots—whether stress or simply eating habits.

Should you "listen" to food cravings? The answer depends on *what* you crave as well as the situation in which the craving arises. For example, a craving for a cold drink after you've exercised may reflect normal loss of water through perspiration. Constant thirst, however, may be a sign of a more serious condition (e.g., unrecognized diabetes) and should be brought to your doctor's attention.

Salt cravings

In contrast, yens for salty foods usually reflect habits rather than actual physical needs. Studies show that salt cravings can be reduced by gradually replacing high-salt foods with low- or no-salt alternatives over a period of about six weeks. In rare cases, chronic salt cravings can signal a physical problem (i.e., an adrenal gland deficiency of the hormone aldosterone), or may reflect an increased physiological need for salt (as in pregnancy), and should be checked by a doctor.

A yen for protein?

From time to time people say that they crave steak or lobster and believe this signals a need for protein. In fact, in studies in which animals were fed incomplete proteins, they spontaneously changed their eating behavior to get adequate protein. While a deficiency of a specific amino acid can cause lethargy and malaise, a deficiency of protein is highly unlikely in today's society (most of us eat too much protein) and cravings for high-protein foods probably reflect only a psychological desire.

Vitamin/mineral myths

There is little scientific evidence that being deficient in a vitamin or mineral will cause you to crave foods high in that nutrient. In one study, Thomas W. Castonguay, Ph.D., assistant director of the Food Intake Laboratory at the University of California, Davis, gave zinc-deficient animals a choice between water or water supplemented with zinc; while the animals drank more water, they divided this intake equally between *both* bottles, indicating that they didn't crave zinc. Other animal studies have revealed similar results in cases of vitamin C deficiency.

In fact, a deficiency in a particular vitamin or mineral may result in cravings for foods that *don't* supply the deficient nutrient. For example, a small number of iron-deficient women crave ice, which has little or no iron. When they are given iron supplements, these cravings stop. Eating a varied diet can ensure a balanced intake of vitamins and minerals.

High-fat snacking

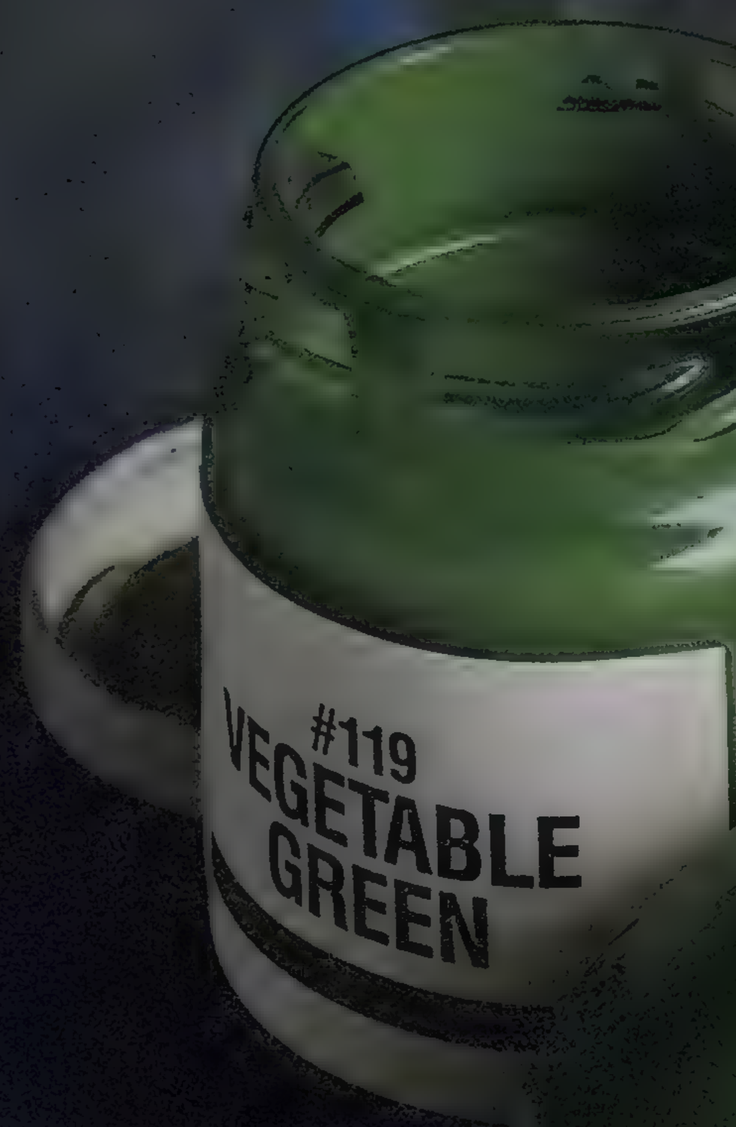
Some cravings may result from simply eating fewer calories. M.R.C. Greenwood, Ph.D., chair of the department of biology at Vassar College, believes that increased cravings for high-fat foods in women trying to maintain weight loss may reflect a desire for increased calories; fat, being the most calorically dense food, is the most "economical" way to sate this desire. Not known: whether this preference reflects an increased biological need for fat, a lifetime of habitually eating high-fat foods, or different hormonal makeups.

Coping with cravings

What to do when you crave a food? Kelly Brownell, Ph.D., associate professor in the department of psychiatry at the University of Pennsylvania School of Medicine, suggests that you try to distinguish whether you're feeling a physical or psychological craving. First step: examine the time of day that you tend to crave certain foods. If eating sweets serves as a cure for boredom or stress, taking a walk or other physical activity may divert you from the stress and make the craving disappear. If you crave certain foods just because they're your favorites, don't try to eliminate them from your diet; you will most likely crave the food even more. Instead, eat small amounts at a time when you're not very hungry (e.g., take a taste of chocolate mousse after a filling meal). Once you see a pattern in your cravings, you can *plan* to have snacks at regular times each day and try to substitute healthful foods for high-fat or high-salt ones.

Judith S. Stern, Sc.D, *is a professor of nutrition at the University of California, Davis.*

How Far Must We Go Before You Think Of Us As A Vegetable?



We can't figure it out.

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So we thought—maybe it's because we're not green. After all, vegetables are green, right? There's spinach, broccoli, lettuce, cucumbers, even green beans and green peppers. So maybe if we paint ourself green you'll start thinking of us as a vegetable.

Then again, carrots are orange, squash is yellow and cauliflower is white. And you consider those vegetables, don't you?

There must be something special about potatoes.

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health style

Experts agree that the best way to become a fit adult is to develop the exercise habit when you're young—but recent evaluations of children's fitness had revealed very disappointing results. Now, the second-year test scores of the Fitnessgram program (conducted by the Institute for Aerobics Research through the sponsorship of Campbell Soup Company at schools across the country) are in—and the indications are that both girls and boys who become more active can make real improvements in fitness. Examples: within the last year, girls' scores went up 32 percent in the mile run, 6 percent in the sit-ups test. For information on how schools can join the program, write Youth Fitness, Institute for Aerobics Research, 12330 Preston Rd., Dallas TX 75230.

STRESS STOPPERS

Despite women's fears, the stresses of a career don't seem to be having an adverse effect on women's heart-disease risks. Results from the Framingham Heart Study continue to show that although working women are more likely to be "type A's" (ambitious, self-demanding, competitive) than women who don't work, their risk of heart disease is not significantly affected.

Still, the stress of multiple demands in a woman's life is more than a matter of health—in its early stages, stress can affect the quality of work, a woman's ability to relax, to enjoy her life. "Stress can sneak up on you," said Katherine Shear, M.D., assistant professor of psychiatry, Cornell University Medical College, who spoke at The New York Hospital-Cornell Medical Center symposium on women's health.

"While some women develop mild physical symptoms—headaches, gastrointestinal upset—subtle mood changes are actually the most common stress early-warning signals. A woman may find that she has less patience with other people or with problems that she usually deals with easily. Or she may make mistakes in relatively straightforward tasks or find she can't seem to finish anything even though she's working hard. Tension also can interfere with decision-making, problem-solving—even with a woman's ability to express herself."

Dr. Shear suggests building stress-defusing mechanisms into your day, whether it's taking a break from the office by literally going outdoors or simply stopping your work and taking fifteen to twenty minutes to read a "pleasure" (i.e., not work related) book or magazine. Even a woman who feels she has no time to relax can do this simple relaxation technique in two or three minutes at her desk: Close your eyes and count to five as you inhale deeply, then count to five as you exhale; repeat several times. What also can help: concentrating on your breathing, and imagining a peaceful scene.

antacid alert

Antacids are among the most commonly taken over-the-counter drugs in this country—and are increasingly being touted as good sources of calcium. Yet many experts question the wisdom of taking antacids on a regular basis.

"While antacids are available without prescription, they are drugs—and like many drugs, they can cause problems when combined with other medications," said Marshal Shlafer, Ph.D., associate professor of pharmacology at The University of Michigan Medical School. "Depending on the formula, the dosage taken, and an individual woman's body chemistry, for example, antacids can interfere with the absorption of prescription drugs such as antibiotics, diuretics, and digoxin (a common heart medication); this decrease in absorption could alter or negate the prescription drug's effectiveness." As a result of such concerns, the Food and Drug Administration (FDA) has proposed expanding the current warning labels on all over-the-counter (OTC) antacids to include the advice that a consumer taking any prescription medications should always check with his/her doctor before taking the antacid.

While antacid formulas vary, an increasing number do contain calcium carbonate, the same ingredient found in calcium supplements. While many experts urge women to get needed calcium from foods rather than pills, others advise women taking in less than 800-to-1000 milligrams of calcium a day to consider supplementation. The catch, said Murray J. Favus, M.D., associate professor of medicine at the University of Chicago Pritzker School of Medicine: "For the 5-to-10 percent of the population predisposed to forming kidney stones, taking in an extra 1000 milligrams a day—the equivalent of two to six typical antacid tablets—could be dangerous."

Other potential problems with the use of antacids containing calcium carbonate, said Dr. Shlafer: the ingredient itself can cause constipation; and, along with neutralizing excess acidity in the stomach, can cause a "reflex" secretion of additional digestive acids, making it a poor antacid choice for the ulcer-prone.

BREAD CHECK

ALL "WHOLE GRAIN" BREAD IS NOT WHOLE WHEAT. UNDER THE LAW, BREADS LABELED "WHOLE WHEAT" MUST IN FACT BE MADE FROM 100 PERCENT WHOLE-WHEAT FLOUR. BUT THOSE CALLED "WHOLE GRAIN," "STONE GROUND," OR SIMPLY "WHEAT" CAN ALL CONTAIN VARYING AMOUNTS OF ENRICHED WHITE AND WHOLE-WHEAT FLOURS. BEST BET: CHECK THE INGREDIENT LIST; THE FLOUR LISTED FIRST MAKES UP THE LARGEST PROPORTION

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health style

Undercooking: safe food trend? . . . do you need selenium?

Q More restaurants seem to be serving poultry and fish that's cooked "rare" rather than "well done." Is this safe?

A Few if any microbiologists would give such "undercooking" of poultry and fish a clean bill of health. In fact, poultry and fish can be contaminated with microorganisms that cause illnesses ranging from transient abdominal pain to more serious, possibly even life-threatening conditions. These microorganisms are destroyed by thorough cooking.

How to tell if poultry has been cooked sufficiently: "Ideally, you should use a meat thermometer to check that it has been cooked to an internal temperature of 160°F," said Mike Doyle, Ph.D., associate professor of food microbiology and toxicology at the University of Wisconsin's Food Research Institute. In a restaurant, determining whether poultry is properly cooked can be more difficult. Two clues: fully cooked poultry is usually white throughout (not pink or rosy); and, if chicken or turkey is served on the bone, joints should be easy to manipulate.

Experts note that the advice that fish is "done" when it looks opaque and flakes with a fork still applies. What about sushi? While many experts agree with Douglas L. Archer, Ph.D., director, division of microbiology at the Food and Drug Administration's Center for Food Safety and Applied Nutrition, that sushi prepared by a well-trained sushi chef is generally safe, others feel that eating sushi is "a calculated risk." While many people eat sushi without suffering any ill effects, Dean Cliver, Ph.D., professor of food microbiology and toxicology at the University of Wisconsin's Food Research Institute, points out that factors affecting sushi's safety include "whether or not the fish has been kept refrigerated at a temperature cold enough to inhibit growth of microorganisms up until the time it is served—something virtually impossible for a restaurant diner to determine."

For more information, send for *The Safe Food Book* from the U.S. Consumer Information Center, Dept. 526R, Pueblo CO 81009.

Q Is it true that selenium is a new nutrient that can help to prevent diseases? Should I take selenium supplements?

A Selenium is a trace mineral, so called because it is needed by the body in very small, or trace, amounts. "While selenium is not a newly discovered mineral, recent research has led to new interest in the mineral's potential health-protective effects," said Elaine Feldman, M.D., professor of medicine and chief of the section of nutrition, Medical College of Georgia and director, Georgia Institute of Human Nutrition in Augusta.

"While selenium's role within human nutrition is not fully understood, we know that selenium acts as an antioxidant, helping to protect the body from possibly harmful by products of some reactions in cells," explained Dr. Feldman. "New studies suggest that selenium may play a role in the regulation of blood pressure and prevention of heart disease, and possibly in the prevention of certain types of cancer including breast, liver, and non-melanoma skin cancers. None of these studies is conclusive, however."

Causing concern among nutrition experts: fears that publicity about selenium's *possible* benefits will lead people to take supplements of this mineral without an expert's supervision. "So far, studies suggest that the body is much better able to utilize selenium gotten from foods rather than pills," said Dr. Feldman. Selenium is found in a variety of foods including seafood, organ meats, eggs, dairy products, and grains; precise selenium contents vary depending on soil in which grains are grown or plants on which grazing animals feed. Our bodies need only between 50–200 micrograms (a microgram is one-*millionth* of a gram) of selenium a day; even a very small excess of selenium can lead to hair loss, nail problems, and other toxic effects.

The best advice at this point: to eat a variety of foods to insure an adequate intake of *all* trace elements including selenium and to discuss *any* supplementation with an expert.

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health style

PILL PARADOX

While the most conclusive reports still point to the birth-control pill's safety—and long-term protective effects against ovarian and uterine cancer—what women tend to remember are the scares about the Pill. What experts feel is the latest unfounded worry: that the Pill may be linked to later breast cancer.

The latest fears involve a Swedish study in which researchers concluded that women in that country who took the Pill for more than eight years were at increased risk of developing breast cancer before menopause—a study that echoed earlier conclusions of British researchers who studied women who took oral contraceptives before their first pregnancy.

The feeling of experts in this country, however: that none of these findings has held up under further analysis—and that, even though it may take another decade to prove conclusively that the Pill does not increase breast-cancer risk later in life, most of the evidence so far is very reassuring.

"In studies in the U.S., in which researchers at the Centers for Disease Control and National Institutes of Health (NIH) looked at thousands of women—ten times the numbers studied in Europe—we have found absolutely no association between the Pill and breast cancer," said Bruce V. Stadel, M.D., M.P.H., of the Contraceptive Evaluation Branch of the NIH. "Our conclusion is that the European findings are due either to some sort of error or to a factor—life style, heredity—that does not come into play in this country. While every woman should review birth-control options carefully with her physician, a healthy young woman who is taking modern low-dose Pills should not be afraid that she is endangering her future health."

Experts have long pointed to more frequent reports of insomnia by women than by men; but research indicates another factor as well: women in their forties are *three times* more likely to complain of sleeplessness than younger women.

One possible cause: the older we get, the lighter and more easily disrupted our sleep becomes.

Another possible factor: hormonal changes that lead up to menopause contribute to what experts call "perimenopausal insomnia." "Women in their early forties usually don't *expect* perimenopausal changes and may not realize that they are being awakened by hot flashes," said Fredi Kronenberg, Ph.D., a research scientist at Columbia University.

Though menopause and aging are unavoidable, three good pre-sleep habits can help women to avoid insomnia at any age:

- **No alcohol or caffeine before bed; both diminish quality of sleep.**
- **Don't read, watch television in bed—your bed is a "cue" to your body that it is time for sleep.**
- **Try to go to bed and to wake up at the same times each day.**

Good news: Many women's sleep problems improve after menopause, said Daniel R. Wagner, M.D., of The New York Hospital-Cornell Medical Center Sleep-Wake Disorders Center. "But insomnia is a symptom, not a disorder; persistent sleep problems should always be checked out by a doctor." In some cases estrogen replacement therapy may be prescribed to help alleviate menopausal symptoms that can contribute to insomnia.

Fat Attack

Most of us are well aware by now that we should limit the amount of fat in our diets, but knowing how much fat is too much can be difficult. Latest help: a weekly fat "scorecard," *below*, from the U.S. Department of Agriculture Human Nutrition Information Service. The goal: to evaluate where fat in your diet comes from, then make any needed eating changes.

How often do you eat:	Seldom or never	1 or 2 times a week	3 to 5 times a week	Almost daily
1. Fried, deep-fat fried, or breaded foods?	☐	☐	☐	☐
2. Fatty meats such as bacon, sausage, luncheon meats, and heavily marbled steaks and roasts?	☐	☐	☐	☐
3. Whole milk, high-fat cheeses, and ice cream?	☐	☐	☐	☐
4. High-fat desserts such as pies, pastries, and rich cakes?	☐	☐	☐	☐
5. Rich sauces and gravies?	☐	☐	☐	☐
6. Oily salad dressings or mayonnaise?	☐	☐	☐	☐
7. Whipped cream, table cream, sour cream, and cream cheese?	☐	☐	☐	☐
8. Butter or margarine on vegetables, dinner rolls, and toast?	☐	☐	☐	☐

SCORING: Ideally, all of your answers should be in the first two columns. If more than two or three of your responses are in the last two columns, chances are you're consuming too much fat. Some changes in eating style to make now:

- Steam, broil, roast, or bake all vegetables, poultry, meat, fish. For a change—say, once a week—stir fry in a small amount of vegetable oil.
- Trim fat from meats before *and* after cooking.
- Eat only low-fat or non-fat dairy products.
- Substitute buttermilk for butter in preparing sauces and gravies. In baking, reduce the number of whole eggs (substitute two egg whites for one whole egg).
- Have fruit, macaroons (they're egg yolk- and butter-free), all-fruit sorbets for dessert.
- Use all-fruit, no-sugar preserves instead of butter or margarine on breads, toast.

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- Of all the cigarettes you smoke in a day, which is the most satisfying?_____
- How many cigarettes a day do you smoke?_____
- Do you smoke even if you're so sick that you're confined to bed most of the day?_____
- What brand do you smoke?_____

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Adapted from Fagerström, K-O: Tolerance, withdrawal and dependence on tobacco and smoking termination, Int Rev Appl Psychol 32:29-52, 1983.

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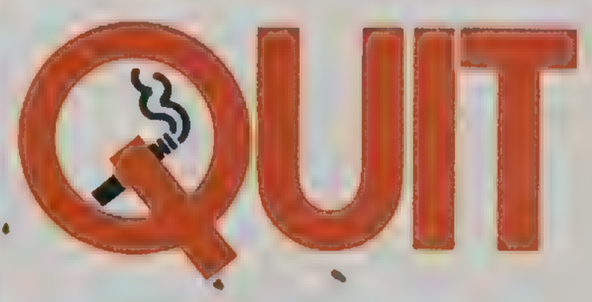

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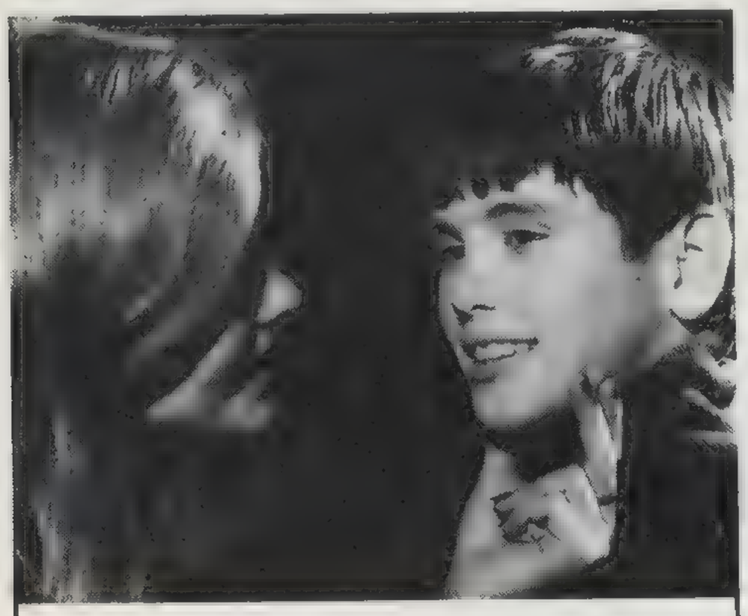

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Your well-being

BY BARBARA LANG STERN

Do you think of yourself in terms of being loyal? Loyalty is an old-fashioned word that can seem outdated in our complex society. Yet never has a principle been more relevant to modern life and to our deepest needs and yearnings.

Loyalty is the quality of being faithful to a person, an organization, or a belief. Like love, loyalty enlarges and enriches both those who give it and receive it. Loyalty requires you to know what your values are. Loyalty asks you to stand up for what you believe in, or to respect persuasive reasons for acting otherwise. Being loyal is a way of honoring yourself, and thereby enhancing your self-esteem.

But even more, being loyal fulfills some essential human needs that are widely denied today. "In our culture, we think in terms of *self*-fulfillment, *self*-actualization, *personal* rights," says Willard Gaylin, M.D., psychiatrist, president of The Hastings Center (a research institute that studies ethical issues) and author of *Rediscovering Love* (Viking). "We have become a society of the glorified and enshrined individual. But in doing so, we ignore our knowledge of what the biological human being is.

"We are a collective creature. Other people are as necessary for our physical and emotional survival as water, air, nutrients, and shelter. So we need to behave in ways that acknowledge and nurture our connectedness. And loyalty, like love, trust, and commitment, helps us to experience this profound, connected aspect of human life. Furthermore, in a society where pleasure is keyed to the idea of the quick fix or instant relief, loyalty transcends easy gratifications and leads us toward one of the greatest pleasures there can be: expanding our sense of identity."

What forces interfere with loyal behavior?

Skepticism about loyalty is one, because you can see inevitable exceptions. "But there is no single virtue that preempts all others," says Dr. Gaylin. "Your conscience must tell you when loyalty to a friend, a company, or a nation must be transcended by a higher moral imperative, such as the need to tell the truth. Even truthfulness might be modified in the name of compassion, or to save a life."

Doubt of the moral courage to "stick up for" a person or group, especially in the face of negative consequences or hostility: "I'm very tolerant of people who cannot stand up for others," says Dr. Gaylin. "Some of us are terrified of confrontations. Others believe that the primary virtue is to avoid argument, to be polite." No one can tell you how brave you "should" be, or what you owe someone else. You owe yourself compassion and support for your efforts at growth.

An underlying sense of inadequacy or even contempt for themselves keeps some people from acting loyally. These people are highly self-critical and critical of those close to them, whom they devalue because of that closeness. They need external approval.

Hostility within a relationship commonly saps loyalty. If you're jealous of or angry with a friend, you may be relieved to hear someone else say negative things about your friend that you don't feel you can say. Or, someone feeling anger toward you might side against you: "The plumber was really nasty," you say. "You must have done something to set him off," comes the hostile reply.

Loyalty: In a modern world, finding value in an old-fashioned concept

Thinking in terms of loyal behavior can help you in communicating with those who have a right to expect your loyalty. Many adults still remember the pain of telling a parent of an injustice they'd suffered at school, and having the parent assume the teacher was right. The parent probably had an extreme respect for authority and education, suggests Dr. Gaylin. But the vulnerable child needed reassurance that in the most fundamental sense, the parent was on her side.

You *can* give someone this sense of loyalty and acceptance and the benefit of every doubt. Even when you believe that a friend might be at fault, you can reserve judgment and empathize with your friend's distress; show your appreciation of the person, and wait to discuss the specific *issue* at a less sensitive time.

Very often the best contraceptive for a woman is the one for a man.

Okay. What *would* be the best contraceptive for a woman?

First of all, and obviously, it would be highly reliable. (Worrying about pregnancy may be the quickest way of destroying pleasure known to woman.)

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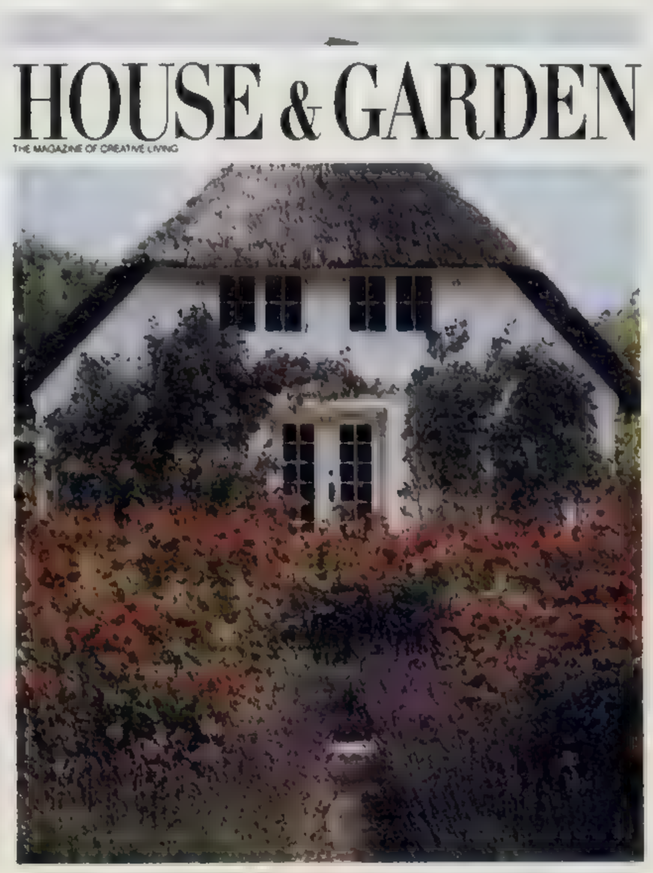

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EVERYTHING IS NORTH

(Continued from page 452)

was sitting in the Bancrofts' dining room, eating hamburger cooked the way he liked it (almost uncooked) and trading winter-camping horror stories with Ann. She listened with fascination and envy as he began to describe his prospective expedition. "It was like, gee, I'd love to go on that," Bancroft says. "But I thought it was totally out of my reach."

True, she'd been a hiker, especially a winter hiker, all her life. She was an expert rock climber and canoeist. As a girl, she had preferred winter camping in the orchard behind her family's house to being indoors. The culmination of her outdoors career thus far had been a 1983 ascent, with a partner, of Mount McKinley.

But this was the *Pole*. Dreams were dreams. Reality for Ann Bancroft was teaching phys. ed. at the Clara Barton School in Minneapolis.

At a fund-raising meeting for the trip, someone said to Steger, "Why don't you take a woman?" The question stuck around. Paul Schurke, Steger's expedition co-leader, pushed it hard. Sentiment had nothing to do with his thinking. Historical pressure, and practicality, were what was on his mind. This was the mid-'80s: how could he and Steger, in good conscience, *not* include a woman? They were going to need funding—a lot of funding—for this trip. The question was bound to arise again and again.

A couple of weeks later, Steger phoned Ann Bancroft. Was she interested in being a possible candidate for the eighth spot on the trip? Steger told her not to get her hopes up—this was theoretical. Bancroft drove to Ely. Steger grilled her: did she really think she could do something this arduous? She was five-three and weighed one hundred and twenty-five pounds. The loaded sleds would weigh twelve hundred pounds. What about her periods? Did they make her cranky or weak?

She would be the only woman on the trip. Women had *been* to the Pole before, by plane, but none had ever walked across the hellish ice. She would have to fit in among seven men, would have to show them she could do everything they could do—and no more. To overachieve would be to burn out.

Bancroft, her head spinning (was she really being considered?), handled Steger's questions, and asked questions back: What was it like up there? She had never dogsledded; could she learn in time? Did *Steger* think she could do it?

When Steger called her to tell her she had been chosen to fill the eighth spot on his expedition, she felt weak in the knees. He was throwing a thunderbolt into her life: She would have to give up her job. Out of superstition, she had told no one she was being considered. Now—if she wanted to turn her life upside down—she was *in*.

Bancroft didn't have to think long. For all her thirty years, in one way or another, she'd been preparing for this trip, even if she hadn't envisioned it. And there was another thing. It is astonishing to think of someone who has done all Ann Bancroft has done as handicapped, but there the fact is: she is dyslexic. She reads with difficulty; she has great trouble retaining information. Her constant childhood struggle had been to avoid thinking of herself as stupid. Of course she is far from stupid, but this mental struggle always made physical challenges seem like recreation. "In some ways it [her dyslexia] sort of got me to the Pole," she says. "It makes you stubborn. You dig in."

Bancroft quit her job. On March 8, 1986, after half a year of training and preparation, the Steger expedition—eight explorers, forty-nine dogs, and five loaded sleds—set out from Ellesmere Island, in northern Canada, across the ice. There was only a very narrow window of time in which to reach the Pole: Steger and his explorers needed daylight to travel in; and although the half-year of daylight had just begun, the ice at the Pole would begin breaking up in mid-May.

They had 540 air miles to cross, but they had to do their traveling on the ground. On the first day, they made one mile. Conditions were horrific. In the long slow spring sunrise, it was dark and unbelievably cold—70° below. The terrain was sheer hell: thirty- to sixty-foot-high pressure ridges of packed sea ice from horizon to horizon. And there was an unwelcome surprise: the sleds were too heavy. For the first half of the trip, the explorers had to proceed by the torturous method of moving back and forth: taking some of their equipment forward, then doubling back for the rest of it. Every step backward, every step south was terrible. "All you think about is north," Bancroft tells me. "Everything is north."

In the end, they traveled 1000 miles to go those 540.

When the ice wasn't rising up to block them, it was breaking up to endanger them. The surface they traveled over was in constant motion; at any moment, a lead (crack) might open under their tent as they slept. On April 14, while trying to cross one of these leads, Bancroft stepped on snow instead of ice and went directly into the Arctic Ocean. The air temperature was 30° below. Somehow, by throwing her arms wide, she was able to catch the edge of the ice and climb back ashore. She was soaked to the waist, her outer pants were frozen solid instantly. A team member quickly handed her dry clothes, and she changed on the spot. Over the next two days, as her partners watched her for signs of hypothermia, she gradually began to feel warm again.

But there were hardships other than physical ones. There was the deprivation of their necessarily high-fat, low-variety diet. There was the desolation of knowing nothing about friends or relatives or the outside world, and the total uncertainty about whether all of them—or any of them—would reach their goal. When one of her teammates who had developed extreme frostbite had to be flown out, Bancroft seriously considered going along. There was also another, solitary pain . . .

"What I learned on this trip," she tells me, "was that there is a level of sexism . . . . God, they [her fellow explorers] hated that word; I'd say that word and it was like somebody was throwing something at them. I traveled with seven very sensitive men, I love 'em to death, as I do my brothers and my father. What I learned was that, because of our socialization—and I am socialized as well—there is a level of sexism *so* subtle that I would never have felt it [back] here. It might be, midstream in the trip, 'Oh, Ann, you're driving the dogs really well.' Now, they wholeheartedly intended for that to be a compliment. They meant everything in good intentions. But when you hear that over and over again? It starts to register: that's *surprise*. Damn it.

"That's what's so hard to describe to people . . . I don't think I'm tough. I'm not an archfeminist. You have to remember that I couldn't have traveled with seven better guys. You have to reinforce that point."

At long last, on the first day of May, the explorers reached the moving, imaginary target.

The single book Ann Bancroft had brought on the trip was *Man's Search For Meaning* (Touchstone/Simon & Schuster), Viktor E. Frankl's account of the concentration camps. It had proven eerily apt. To keep carrying weight at a minimum, Bancroft ripped out each page of the book as she finished it. Other members of the expedition would hungrily pounce on and read the discarded pages. On May 1, the book was empty, and Ann Bancroft was full. ▽

MAKEUP OPTIONS

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oranges or warm copper, earth, and tea tones. Eye makeup for day tends to be almost nude-looking or "bare": eyes are lined with a soft pencil, accented with a natural (brown-black) mascara. Another option: using brights on lips as the only color on the face. When eye shadow is wanted (for evening or for a little more daytime definition), there are new, flattering versions of sage and golden olive, khaki, copper and brick, yellow and even mustard tones. It's interesting to see how the yellow shades (like mustard or gold), when they blend into corals and sand tones, have moved from the novelty of a few seasons back into something more wearable, day and night. As for brows, with the look of less makeup—or rather, less obvious color—they take on increased importance: full, natural, dark, almost an eye makeup in themselves.

NEW ILLUMINATION...OPALESCENCE

What's striking about this new direction is not only the neutral quality of the colorings but the way they work together, blending with natural skin tones, even with subtle changes in haircolor. Credit new formulations that allow colors to merge, to blend almost seamlessly, making them far easier—and faster—to apply. What's also striking: new textures in makeup—more of the newest formulas contain a subtle element of shine, attracting light to the face and creating a young-looking, healthy glow. "Illuminators" (the elements put into cosmetics to achieve this effect) are being added to powders, to gels, to creams to create a "shine" that's light-years away from the wet, glossy, "shiny" makeup of a decade ago, or, for that matter, from the harsh, frosted shine that many women are familiar with. These new products like Guerlain's Opalissime (comes in three shades) and Clinique's Zero Base can impart a naturally moist appearance to the skin rather *(Continued on page 534)*

MAKEUP OPTIONS

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than just out-and-out shine. And it can be younger-looking than a dry, matte finish. Eyelids, for example, tend to look dewy, not crepey.

Something else to watch: makeup colors are softened, lightened, imparting an "opal" effect. Estée Lauder's Lightworks Color Balancer, for instance, is an opalescent base for foundation that can be worn under base, over it, or alone, for a flattering allover glow. And any one of them can be blended with foundation and eye color (or lip color) to soften the shades and attain a more natural look. Or, used alone or layered along cheekbones, nose, they allow these features to stand out. You'll see this subtle opalescence in everything. In eye shadows, like Lancôme's Pierre de Lune or Guerlain's Ombre Satinée, in lip color, cheek color and foundations, even in a nail enamel that's just a layer of shine.

Using an opal cream or powder right now over makeup (foundation, lip color, eye color) is one way of achieving a natural, moist look. Other ways involve simple application. Example: the look of two-tone lips—not lined, but just slightly darkened at the edges, subtly blended. Or on cheeks, simply a deeper foundation that can have a very natural "blushing" effect.

This emphasis on naturalness, on a subtle, opalescent shine doesn't mean there isn't bright or dramatic makeup for those who want it. There are, for evening, delicate shades of opal eye colorings that change according to the light and soft, newly refined, almost velvety pencils to blur color on eyes, as well as "fantasy" silver and gold mascaras that are fun to try. More frequently, however, even stronger makeup tends to be earth-toned and is not overly "done." Susanne Kirtland, director of creative communications at Prescriptives, calls it a "de-emphasis of color that's overdone, of makeup that you're over-aware of. There might be just as much worn," she says, "but its obviousness is played down." What's unmodern, for example: a slash of red blusher on cheeks. "Instead, cheek color should be more of an indication of where the cheek is, almost like color coming from within the skin rather than being applied from outside."

New makeup focus: neutral colors, "opal" shine

This de-emphasis of obvious color relates to women's increased interest in good skin, its treatment and care, and in preparing the skin to "accept" makeup. In terms of treatment products, you'll be seeing more that address specific problems of age, sun damage, or genetic predisposition to dry or oily skin; more SPF factors in makeup, not only in foundations, but in eye color, lip color as well as line-preventive products (for specifics on this, see page 458).

SIGNS OF CHANGE

Makeup collections, in general, are becoming smaller and better edited. Paloma Picasso, for instance, in her new cosmetic launch has brought out not just another makeup collection, but one lip color that she truly believes in: a perfect red. The Prescriptives collection does just one color palette a year, a self-contained major statement that they feel holds through the seasons. They've also made an effort, with their Exact Color counter service, to alleviate one of women's key concerns: determining skin undertone in order to choose the right foundation shade, as well as tones of lip color, eye color, blusher.

TIMELY CONCERNS

Yet another makeup issue, is, more and more, the issue of *time*. While women want a finished look, they are concerned about the time it takes to apply makeup. In the offing: multi-use products, same color/same product to go on lips, cheeks, for example, cutting down the number of different products one has to handle. And, those formulations that blend together more easily are definite time-savers in themselves.

There are still no final guarantees when it comes to makeup—what is being thought about right now, however, are answers that are right for the times. Some experts say the solution lies in service, not only in more highly trained professionals behind the counters, but in the continuity of that service, where one would come to consult a cosmetic analyst as one does a haircolorist or stylist. Perhaps, in fact, the future is the mingling of those two beauty worlds, of hair and makeup, with cosmetics being offered in the salon or a similar atmosphere. More salons, in fact, are adding makeup artists to their staffs. There, having already committed the beauty time and in the receptive, relaxing salon atmosphere, women might be in the frame of mind to let go and enjoy makeup for the simple pleasure and enhancement it can bring. ▽

A TRIUMPH OF WILL

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prosthesis was ugly. I thought everyone noticed it," she said. "I'd wear pants suits, no dresses. With new people, I was embarrassed about the way I looked, walked."

It took Barbara Shook a long time to feel like a woman again, to acknowledge that the body she saw in the mirror was hers. Like many women, she had to overcome the disparity of what she wanted her body to be—and what it was. Her concerns weren't cosmetic: "I never cry over a bad haircut," she jokes. Rather, for Barbara Shook, it's an issue of survival and dignity. Even now, she struggles to be at home in her body, to accept its limits without allowing them to defeat her. What she can't change, she approaches with a positive spirit, even a sense of humor: the crutch she carries when she goes out, for example, is decorated to match her outfit—at night that might mean sequins, mink, ostrich feathers.

"I have the same physical insecurities other women do," said Barbara. "Mine are just exaggerated." She worries about being vulnerable, unable to run away from danger or to protect herself on the street. And she remembers moments her body failed her, embarrassed her. One day, while having lunch at the Plaza Hotel in New York City, she stood up too quickly and lost her balance. "The table came over, the dishes went crashing, I ended up on the floor. Those are the moments that prey on my mind late at night."

But Barbara Shook has learned that she can live through those moments. For her, courage is waking up in the morning—knowing that although she may fall down again, her life is worth the risks. ▽

HOW TO SURVIVE SITTING

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the back or a stool in front of the chair to support feet. (For where to find an ergonomic chair: Knoll International; Herman Miller, Inc.; D.F. Sanders & Co., NYC.)

A well-planned exercise program is the *sine qua non* of maintaining back health despite a sedentary occupation. "Studies have shown that people who have strong abdominal and back muscles are much less likely to develop back pain or other problems related to prolonged sitting than those in poor condition," said Dr. Kahanovitz. Here, simple exercises that can be done safely by most women to improve back's strength, suppleness. It's wise to consult an expert before undertaking a new exercise program—especially if you have back discomfort.

Maneuvers to perform in the morning, before rising, to strengthen back muscles: Lying face down with a pillow under the stomach, arms straight along sides, and feet on the bed, lift shoulders off the bed; count to ten. You can also lie on your back with hands behind head and press elbows against the bed for ten seconds. (Both exercises should be repeated several times.)

The most effective exercises for strengthening abdominal muscles: pelvic tilts and quarter situps. Strong quadriceps muscles in thighs and well-stretched hamstrings are also important to back health. (Women with tight hamstrings tend to tilt the base of the pelvis back, which can lead to *swayback*, an exaggerated lumbar curve.) Toe-touching exercises will maintain hamstring flexibility. Best for strengthening quadriceps: modified knee bends, bicycling, jogging.

During working hours, stay "active" in your chair: change positions, circle your feet, wiggle your toes. Marianne Battistone, fitness director, Regency Hotel, NYC, recommends chair exercises. "Seated in your chair, let your body spill forward, and touch the floor. Then, sit up, put your hands behind head and arch your back." Circling shoulders front, then back, will help to relieve upper back and neck stiffness.

Don't become glued to your seat. Get up every forty-five minutes and walk around briefly. This last and crucial strategy helps to avoid muscle stiffness, fatigue, and circulatory problems in the legs. —JUDITH MANDELBAUM-SCHMID

THE TRUTH ABOUT LUNCH

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dressing on the salad, margarine on rolls, sauces added to entrées ups the fat content of a banquet meal quickly—and, since fat contains nine calories per gram vs. carbohydrates' four, also ups the calories. In addition, alcohol is a proven appetite stimulant and has a rebound fatiguing effect, while sweet desserts actually contain most of their calories in the form of fat.

● *Try to make lunch time private time.* It's a fact of modern life that lunch is often grabbed quickly, eaten at a desk, interspersed with phone calls or work. Failing to set aside time to relax and enjoy what you're eating brings with it a risk, say experts, of "eating amnesia." The result: an hour or two later, you feel as if you haven't eaten anything. While it's not always possible to leave your office for lunch, *clearing* your desk—and your mind—of work can enhance food's taste, aroma. Another caveat: try not to rush lunch; eating too quickly, rather than stress, is the most common cause of late-day indigestion.

● *Recognize that even an "ideal" lunch can't always prevent a 4:00 P.M. slump.* Our bodies' energy patterns naturally fall into certain daily rhythms, with a drop in the production of cortisol—a steroid that affects everything from muscle tone to nervous-system reactions—in the late afternoon. Snacking on an apple or getting up and going for a five-minute walk is a far better solution, though, than sugar or caffeine, both of which may give a woman a temporary mood lift followed by an even bigger drop. "Waiting out" the slump is also a possibility—it usually lasts only about twenty minutes.

—BY SHARI MILLER SIMS

EDITOR'S NOTE: *This section was put together with the help of the following experts: C. Wayne Callaway, M.D., George Washington University Medical Center, Washington, DC; Sonja L. Connor, M.S., R.D., and William E. Connor, M.D., of Oregon Health Sciences University; Larry Gibbons, M.D., The Aerobics Center, Dallas; and Barbara Levine, Ph.D., The Nutrition Information Center, The New York Hospital-Cornell Medical Center/Memorial Sloan-Kettering Cancer Center, NYC.*

A MONUMENTAL VISION

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husband, and sailed for Paris in 1949. There she enrolled at the Académie de la Grande Chaumière, where she drew from live models, and studied at Léger's famous atelier, where she painted and on a few occasions glimpsed the master.

"In Paris," she recalls, "I used to hang around outside Brancusi's studio and peek in the windows. I was terrified—totally in awe of him." Today, her elegant vertical columns and totemic "urban altars" continue to reflect the influence of Brancusi's sublime geometric forms.

Pepper's new paintings, on the other hand, are more like romantic gestural metaphorical landscapes, perhaps reflecting the fact that she lives much of the time in the country. The antithesis of any kind of factory-made imagery, they are linked to the rhythmic, athletic works she made during her early years as a painter. But now there is a new emphasis on color and lyricism.

Perhaps, there is also a subconscious dialogue between these new highly-charged, emotional paintings and the intense, imagistic work of her daughter, prize-winning poet Jorie Graham. Pepper is proud of her family, which in addition to Jorie, mother of Pepper's adored three-year-old grandchild Emily Galvin, includes son John Pepper, a successful director and actor, and her husband of thirty-seven years, writer Curtis Bill Pepper, whom she met shortly after arriving in Paris.

"Let's face it," she says when I ask her why she stayed in Europe during the 'fifties and 'sixties when New York City was the place to be. "In Europe I could afford the domestic help that freed me to work as an artist. And I liked my friends. Bill and I knew all the writers, directors, actors, and politicians in Rome. It was exciting to be in the middle of all the artistic ferment." Among her closest friends were film directors Antonioni and Fellini, who often tried to convince her to abandon art and act in his movies, but Pepper knew it was the wrong path.

She had already begun making small metal sculptures and large carved wooden pieces strongly influenced by Arp, another of her heroes, when critic Giovanni Carandente invited her to participate in the celebrated 1962 Spoleto sculpture exhibition. Each of the artists, who included David Smith, an old friend of Pepper's, was given a factory and provided with materials. For Pepper, her fantasies had become reality. "Finally, I had what I had always wanted: a factory, all the steel I could use, and the necessary tools and equipment."

Once again, however, she was terrified. "After all, David Smith had worked as a welder in a defense plant; but I was too young to have been Rosie the Riveter. I had almost no experience with a welding torch, and I had to convince the men in the factory that I knew what I was doing. It wasn't easy. No woman had ever made art in a factory. Once I had convinced them that I *could* pull all this heavy metal together, they accepted me. The hardest part, though, was eating the onion and sausage sandwiches at 7:00 A.M. and again at 11:00 A.M. when the men took their breaks. I knew I had to do it to be really accepted as an equal and a comrade."

The Spoleto sculptures were well received; she continued working in factories, and began to show at the Marlborough Gallery in Rome, which was more accepting of her work than was Marlborough, New York, which declined Pepper on the grounds that she was "uncontrollable." During the 'sixties she made a series of immaculate, hollow stainless steel pieces, polished to reflect sky and earth, sometimes painted a brilliant color within to dramatize their mirror-like surfaces.

By 1972, both Beverly and Bill Pepper longed to leave the *dolce vita* of Rome. They scoured the verdant, hilly countryside north of Rome where Raphael had spent his youth and St. Francis had spread his doctrine. The Peppers were attracted to the strange calm of *Umbria mistica*, the area where they finally found and restored a medieval castle. The retreat was important to each of them, as was the isolation and withdrawal necessary for sustained creativity.

In the mid-'seventies, Pepper began to receive commissions for massive projects that required the same kind of organizational skills needed to bring a feature film from script to screen. Undoubtedly, her friendships with powerful individuals like Fellini and Antonioni, whose collaborative art marries the esthetic and the practical, helped her to understand how to orchestrate commissions for architectural sculpture on a superhuman scale.

Determined to draw on all world art, Pepper traveled extensively—to the Orient, India, Greece, Egypt—mentally storing images for her own "museum without walls." It is on this private image bank that she has drawn her forms, fusing all that she has seen and experienced in her rich and active life. Pepper's works were shown in major European and American exhibitions. In the mid-'seventies, she constructed an immense "amphisculpture" of concrete and grass in New Jersey. An earthwork in a park in St. Louis was completed in 1985. She has also designed an as yet unrealized project for a mammoth water sculpture in Pontiac, Michigan. Currently she is obsessed—and obsessed is the only way accurately to describe Pepper's relationship with her work—with her "Sol i Ombra (sun and shadow) Park" in Barcelona, which incorporates glazed and colored ceramic tiles in an homage to her latest hero, Catalan architect Gaudí. Pepper has used not only steel but sand, water, soil, grass, trees, rocks, and now sun and shade as elements in her works and she collects old hand-made tools and pieces of used farm equipment that to her are beautiful in their simplicity and timelessness.

For years Pepper has complained of being "invisible" because of her expatriation. Finally, however, as she circles the globe, welding, forging, and casting in factories all over the world, the appreciation she was long denied has come. Her museum exhibition *Sculpture in Place* opened last September at the Albright-Knox Art Gallery in Buffalo. The show has traveled to three American museums, and new pieces will be added when it arrives at the Brooklyn Museum in June.

In the catalogue, noted critic Rosalind Krauss describes Pepper's "drive toward monumentality and its ultimate realization in her latest vertical totems and architectural projects." Earlier, in 1975, for a San Francisco Museum of Art exhibition, Edward F. Fry had written of Pepper's "response to the dilemma of late modernism, and her unique contribution to the art of our time. She has recorded both the spirit and the substance of art and has achieved a new, romantic, yet humanely attainable vision."

This humanistic, visionary quality is her ideal today. Looking up at the shifting patterns of clouds and sky, striated by the brilliant colors of an Umbrian sunset, Pepper turns to me and says, "I am so moved now by this countryside and landscape, these colored skies, and all of nature, that though I never expected to end up as a religious artist, I could not say that any more." ▽

THE HEART & MIND OF A GENIUS

(Continued from page 480)

am a freethinker."

The feminine thinker (*pensatrice)* has a slightly different ring from that of the masculine *pensatore;* in this respect Levi-Montalcini's family was typically Victorian. Today, with hindsight, she credits her own stubbornness and spirit to her strong "authoritarian" father. But when she was eighteen she had to do battle with his solidly bourgeois notions about the differences between the sexes. "I was apparently a very mild, submissive child," she says, pointing out a small, serious-faced girl in a formal portrait of her family dating from around 1920. "But I was very strong inside; you might say there was a strong resentment in me." She told her parents not only that she meant to be a doctor but that she intended never to marry, a vow she kept: "I knew it would be difficult enough to be a doctor. And I was discouraged from marriage; I had suffered from the dominating role of men."

With a certain irony, she gives full credit to Mussolini and Hitler for setting her on a path that was very much more unconventional for a woman than medicine: that of biological research. When the anti-Jewish Racial Laws went into effect in 1938, Levi-Montalcini was barred from her profession as a doctor, even from using the medical libraries. She transferred to Brussels, where she worked as a research biologist; after the Nazis entered Belgium, she took refuge with her mother and sisters on a farm in the Piedmontese countryside. In her tiny bedroom she set up a makeshift laboratory to continue the work she had begun in Belgium. Experimenting on chicken embryos, she developed some of the neurological hypotheses that led directly to her postwar discovery of the "nerve growth factor," for which she was awarded the Nobel. Eggs, fortunately, were not in short supply. "We used to eat them afterward," she explains. "In omelets."

When Nazi troops took over northern Italy, in September, 1943, Levi-Montalcini and her family fled to Florence, where they lived under an assumed name. The deft hands that had done surgery on chicken embryos turned to making false identity papers for refugees and partisans. She still recalls with great affection the particular combination of fear, courage, and determined normality with which her family faced that year. Once, she remembers, her teacher and mentor from the University of Turin, Giuseppe Levi, came to visit them. Levi, also in hiding, could not always be troubled to remember his own assumed name, let alone that of Rita "Lupani." In what she remembers as a thundering voice he demanded of the landlady: "Do you have a Rita Levi—I mean, Lupani—living here?" Although the landlady clearly had her suspicions about this obviously Piedmontese family, she continued to accept the unlikely premise that they had recently arrived from southern Italy.

After the war Levi-Montalcini accepted an offer to spend half a year at Washington University, in St. Louis. She ended up staying thirty years, and becoming an American citizen. Two of her companions at the Turin Faculty of Medicine, Salvador E. Luria and Renato Dulbecco, made the same decision to leave Italy for the United States and all three have won the Nobel. In further experiments on the cells of chicken embryos, in 1951–52, Dr. Levi-Montalcini discovered a substance that serves as a messenger between the body's cells and the nervous system. Subsequent studies carried out with the biochemist Stanley Cohen, now of Vanderbilt University, in Nashville, isolated this protein, the nerve growth factor, which permits developing cells to grow by stimulating surrounding nerve tissue. Professor Cohen shared the Nobel for the discovery.

The knowledge that a specific protein governs cell growth opened up an important area of cancer research: could growth factors be used to stimulate healthy cells? Could antibodies to growth factors be developed that would destroy the capacity of malignant cells to reproduce? The nerve growth factor is also being studied in conjunction with such degenerative diseases of the nervous system as Huntington's chorea, Alzheimer's, and Parkinson's, in the hope that it might be used to stimulate recuperation in dying nervous-system tissue.

When asked whether thirty-odd years is not a long time to wait for recognition, Levi-Montalcini, the patient empiricist, says no: "For a long time we ourselves doubted our work would come to any blossoming; then we realized that growth factors come into play on brain cells, in the central nervous system." A major obstacle to research was the cost of producing the nerve-growth-factor protein, found in tiny quantities in snake venom and in the salivary glands of mice. Only with the recent development of genetic engineering has come the possibility of producing a synthetic protein in quantities large enough to use in studies on animals or human beings.

One of only seven women to be awarded a Nobel Prize in the sciences, Levi-Montalcini has long been outspoken in defense of women's rights. She is cautious, however, about differentiating between female intellect and male. "In terms of the differences between the sexes," she says, "I believe that women tend to be less cruel and aggressive than men. In part they have never been asked to prove their cruelty in the same way, and in part female nonaggressiveness is due to hormones. But when you insist too much on the innate differences between men and women, you run the risk of undermining women's claims to equality. As to why women haven't contributed much to science, it is simply that they haven't been given the chance."

Of her adoptive country, the United States, she says: "I felt at home the day I landed. There was great cordiality, generosity. And America is a society in which merit is genuinely rewarded—you cannot say the same for Italy." But, she adds, "although the United States appears to be a country where people live comfortably, in reality that is more true in Italy. Here we are not so much spoiled by comfort and not so worried about the future. In America, happiness is more superficial; people can't enjoy their success or happiness for fear of losing it."

In 1970 Levi-Montalcini began to divide her time between Italy and the United States, and in 1977 she returned to Rome to head the Laboratory of Cell Biology of the National Council of Research. She wanted to be nearer to her family, especially her twin sister, Paola, a noted painter, with whom she shares her peaceful, booklined apartment. Despite her considerable accomplishments (member of the National Academy of Sciences, first woman member of Italy's Pontifical Academy of Science), returning to her native country was not easy for Levi-Montalcini. Funding for research was scarce, and neurobiology was held in low esteem by the scientific establishment. "The people who were working with me were in despair," she says, "but they did not abandon me; they remained loyal."

Picturing this slight, calm figure in her laboratory office, sitting in front of a large poster of Martin Luther King, whose civil-rights work she admires, it is not hard to imagine that she commands loyalty. Among the scores of Italian journalists who interviewed her after the announcement of her award last fall, one wrote, almost with embarrassment, that it was difficult to find a contradiction to catch her on, a point to criticize in her.

But according to Levi-Montalcini, contradiction and imperfection are the distinguishing characteristics of human beings. Her forthcoming autobiography, *Elogio dell'Inperfezione (In Praise of Imperfection),* is dedicated to the memory of her difficult, overbearing, intelligent father.

"An example of perfection in nature is the cockroach," she says. "It was living six million years before us and it may outlast us by that long. The brain of a cockroach is a splendid little engine. It doesn't evolve, and it doesn't need to. The human brain is a disaster from the point of view of perfection—great intellectual power combined with primitive emotional reactions. Human beings today are living with terrible risks of their own creation—nuclear weapons, the exploitation of natural resources, the great disparity between the wealthy and the poor. Our brains will probably bring us to destruction, but we also have the possibility of growth, evolution. I prefer being a human. We shouldn't always look for perfection, in nature or in our lives." ▽

TIMOTHY HUTTON

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twenty-six, has always held out for serious roles in serious films. Recognition came quickly: an Oscar for his first film performance as the troubled teenager in *Ordinary People*. Hutton played the tragic son in Sidney Lumet's *Daniel* (from the E.L. Doctorow novel based on the Rosenberg case); the maverick anthropologist in Fred Schepisi's *Iceman;* and Christopher Boyce, the American spy in John Schlesinger's *The Falcon and the Snowman*. He has approached these roles with the same earnestness he projects. Self-educated—he left school after tenth grade to go on the road with his late father, actor Jim Hutton—Timothy Hutton has a notebook full of jottings for every movie he has made.

For now, though, the actor's priorities are with his wife of one year and the child they are expecting next month. "I don't think I'm going back to work for a while," Hutton says. For just a moment, his polite reserve dissolves. "The baby's kicking woke Debra at six this morning. Right now, that's everything to me—nothing else comes close." He grins—a Fonda grin. ▽

BARBARA HERSHEY

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Even when she's delivering fancy come-ons—as in her siren-y cameo in *The Natural* (she's the elegantly dressed *femme fatale* who shoots Robert Redford at the beginning of the film)—she always seems to be saying to herself, "Oh, come *on*," and trying to repress a secret, ironic grin. In Richard Rush's 1980 *The Stunt Man*, a role Hershey acknowledges as a "turning point" in her career, she actually played a movie star, the leading lady in Peter O'Toole's demented movie-within-the-movie, and played her not as a grand, self-infatuated screen goddess, but as a woman who's a little baffled by the adoration she attracts, confused by the various identities projected on her by the director, the screenwriter, people outside and inside the film. "Acting," Hershey believes, "is very reflective of who you are. You're only capable of acting what you're capable of perceiving and understanding." *The Stunt Man*, in its baroque, stylized manner, showed a lot of what Hershey knows about herself.

Last year, Hershey had another role that may prove to be a turning point for her, in Woody Allen's *Hannah and Her Sisters*. "Woody made it all right to hire me," she laughs. "'It's okay, we can put her on the list.'" She fit into Allen's New York ensemble effortlessly, and more than holds her own in scenes with heavyweights like Max von Sydow and Michael Caine—none of which should have surprised anyone. Hershey had, after all, made her first big splash in Frank Perry's very East Coast art movie *Last Summer* in 1969; and her character in *Hannah*, like the *Stunt Man* role, is in her best, most natural range as an actress. Once again, she seems bemused by her own attractions, an uneasy object of love. The unselfconsciousness, the insecurity, that Hershey brings out of the character is essential to the film's mellow, conciliatory spirit, as Allen surely knew. Hershey's lack of vanity keeps her character, who's having an affair with the husband of her own saintly sister, from becoming a villain for the audience.

Hershey has, like her *Hannah* character, made her share of mistakes—a few too many hippie-chick roles at the beginning of her career, a disastrous (later reconsidered) name change in the early 'seventies, some incautious interviews—which she's not very comfortable talking about; and she acquired a comparable share of insecurities, which she admits to freely. "I went through a period in my life when I shut out a lot of pain, and it really affected my acting. And I made a choice at that point that I'd let myself feel everything. It's a rockier road but I think it's better for me as an actor. When I lose a role I want, I *am* depressed, I go through it—but I find I get to the other side faster. And insecurity is certainly one of the things I feel. The only thing that makes me feel secure is knowing that I'm trying." She seems, at times, almost painfully sincere, in a way that has nothing to do with movie-industry seriousness ("If I may, I'd like to say just *one* thing . . . ") that rears its head on talk shows, telethons, and Oscar night. Her conversation is as unadorned—as unmade-up—as the plain, sunlit room she's speaking in, three thousand miles from the studios.

She can even say things like, "I never felt like I was beautiful," without a trace of false modesty, or "Maybe my vanity is that I want to be a great actress," without making you embarrassed for her. The roles she's taken since *Hannah* may or may not enhance her reputation as an actress; but they're diverse enough, and unglamorous enough, to prove that she means what she says. Hershey is a Midwestern schoolteacher in *Hoosiers*, playing opposite Gene Hackman; the unhappy wife of a Baltimore aluminum-siding salesman (Danny De Vito!) in Barry Levinson's current *Tin Men*; and an illiterate Cajun with four grown sons in Andrei (*Runaway Train*) Konchalovsky's forthcoming *Shy People*, with Jill Clayburgh. And she's still waiting to play her dream role, Mary Magdalene, in Martin Scorsese's long announced, much-delayed *The Last Temptation of Christ*. That part has been reserved for her for fifteen years—ever since Hershey gave the director a copy of the Kazantzakis novel during the filming of the exploitation movie *Boxcar Bertha*—and she was all ready to play it a couple of years ago when the studio, under pressure from fundamentalist groups, pulled the plug on Scorsese's production.

"It was a great illustration," she says, "that in Hollywood the only reason people make movies is to make money. That a movie *should* be made, that it might be a masterpiece, isn't relevant, it seems."

And this pure product of Hollywood, who was born there, has lived most of her life there, and (however reluctantly) has played the star there, says, "It's hard for me to know if Hollywood has changed at all, because I've changed along with it. I don't even know what Hollywood *is* anymore." ▽

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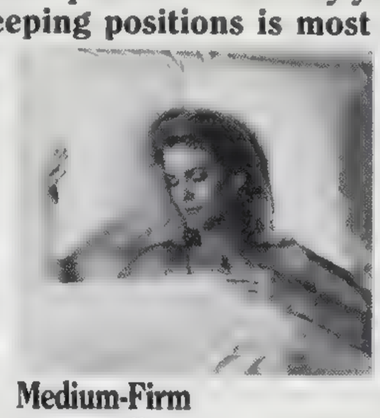

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DIOR'S NEW LOOK

(Continued from page 479)

couture houses; he had worked at Robert Piguet before the war, and at Lucien Lelong from 1941. He was forty-two years old when Marcel Boussac, the "cotton king" of France, asked him to take over a failing couture house called Gaston et Philippe. After visiting the house, now named only "Gaston," Dior felt that taking on the task of reviving a dead business was inane. He was relieved that he would not have to tell Lucien Lelong that he was quitting. When he met with Marcel Boussac, he found himself declaring that he would far rather start his own house. "Didn't the period of renewal that we were in demand a new style of elegance?" he asked in his autobiography.

Jacques Rouet, who was the director of the house of Dior from the start until recently, says that "Dior came from a star." While he was hesitating about opening the house, walking along the Faubourg St. Honoré by the British Embassy, his foot hit a cast-iron star with a hole in its middle, and he decided it was a sign. "The star was placed in his studio. He always kept it," adds Rouet.

Dior believed in fortune tellers; at a charity bazaar in 1919, a clairvoyant told him: "You will find yourself penniless, but women will benefit you, and it is through them that you will succeed. You will reap great profits and will be obliged to make many sea crossings." In his book, Dior pointed out the equivocal sense of these words, but then his clothes promoted women's sexual characteristics beyond the dreams of pimps and white slave traders.

"Christian Dior brought elements of the can-can, the bordello, and their frou-frou into fashion," says Alexander Liberman. "He had the erotic subconscious of a provincial French bourgeois." "Provincial" and "bourgeois" were two words that Dior liked to use to describe himself. A native of the small Normandy resort of Granville, he needed to be in the country—first at a house near Fontainebleau; then in the south, at Callian—to regenerate himself and concentrate on his designs. In his book he describes himself as unnoticeable; the drawing in *Eloise in Paris* that shows Dior as a rotund middle-aged gentleman is accurate.

He was kind and gentle, with a soft voice; he addressed all his employees with "*Vous*," even his *directrice* Suzanne Lulling, a childhood friend from Granville. Before he opened the couture house, he went to see a clairvoyant called Madame D. who told him that whatever conditions of the contract, nothing later would be comparable to the luck at hand. Madame Raymonde, with whom he worked at Lelong, went to see a second clairvoyant, known only as "Grand'mere." Grand'mere went into ecstasies and sent back the message that the house of Dior would revolutionize fashion.

Dior had explained to Boussac that he wanted to do big, full skirts; feminine, female clothes to end the doldrums of wartime fashion. The mean side of the story is that since Boussac was the largest fabric manufacturer in France, he had a stake in Dior's choice to use large amounts of fabric; even if it was not his fabric, the women who copied Dior's clothes would step up the consumption of cotton, wool, and silk. The historian at the house of Dior, Madame Flory; denies this. Boussac, she says, would never have tried to influence Dior.

The day of the first collection, the fashion house at 30 avenue Montaigne was filled with large flower arrangements from Lachaume, American buyers who had stayed on after the other shows to see what the new house would do, and an excitement that witnesses recall as electric. "The flower woman was born," recalls Carmen Baron, who ran Dior's accessories boutique for years. "With his fine shoes, and tambourine hats, fake diamonds, veils, small waist, wide hips, Dior had made woman sacred."

Madame Baron, in speaking to Jacques Rouet a few years ago, pointed out "there is Christ in Christian and *or* in Dior" (*or* being the French word for gold). Without going so far as calling Christian Dior a Midas Messiah, it's safe to say that his New Look was a second coming for French couture. The abundance of fabric and the luxury of construction, the deliberately frivolous, sensual presentation of the body, the return to a rounded nineteenth-century figure, combined in a rustling, pretty revival. The deep décolletages and tight waists and long skirts had appeared in other collections, notably that of Marcel Rochas, but only Dior based his entire collection on the slightly risqué idea of the sexy Parisienne. And that scandalous prettiness was as welcome to the grimmed-out, dour Frenchwomen in their wooden-soled platform shoes and utilitarian suits as it was to the American buyers who wanted a commercial new look.

Overnight, Dior became the most famous fashion designer in the world, and in a curious way, he remains so thirty years after his death. The rapid and universal descent of skirts that followed his New Look collection was considered immoral and extravagant, denounced in the press in England and America. A woman in a New Look suit was attacked on the Rue Lepic by outraged housewives; the British Board of Trade thundered against Dior; and in the United States women marched against Dior with placards.

There was a feeling that since America was sending all this money to Europe under the Marshall Plan, the Europeans were poor people who should be grateful for handouts and it was perverse of a Frenchman to push consumption of material. "The increased yardage alone of these new, longer, fuller styles, if given up by milady, would clothe a good many of the ragged people of the world," went one letter to *The New York Times*. No use arguing that they did not care for grain de poudre or silk crepe in countries with starving populations. Pastors and ministers became involved, denouncing the sinful extravagance from the pulpit; however, one man of the cloth argued that longer skirts were no more sinful than trousers, and morally far better than short skirts.

Actor Glenn Ford, for reasons best known to him, called the New Look "the creation of effeminate, curly-haired designers—guys who wouldn't look at a gal's legs if she were in a bathing suit. It's not the red-blooded He-Man who started this mess." The *San Francisco Chronicle*, which garnered Mr. Ford's quote, went on: "Designer Dior, who is bald and esthetically appreciative of beauty, insists that the New Look is a boon to the red-blooded He-Man."

This emphasis on the red-blooded He-Man was not misplaced, for Dior's clothes addressed themselves to men, and followed two periods of fashion when the red-blooded He-Man had been ignored: in the 'thirties, the floppy crepes of Mainbocher and the wicked surrealist fantasies of Schiaparelli were not meant to appeal to men, and during the war all spirit of individuality was concentrated on hats. Red-blooded He-Men have always been alarmed by witty hats. And suddenly, here, again, men's favorite toys; tits and asses and little ankles on display—milky, swaying, useless and wonderful.

"Dior's collection was an expression of *joie de vivre*; it was refinement and luxury, and it brought back dreams."

Tatiana Liberman, a friend of Dior's and a client, sees Dior's timeliness thus: "Once in a while, someone makes an impact by reaffirming certain deep needs and desires. The war had been poverty, misery, fear, terror, and death. Dior's collection was an expression of *joie de vivre*; it was refinement and luxury, and it brought back dreams."

Dior's clothes also revived the old adage that a woman must suffer to be beautiful. Dior had wanted to be an architect and, at one point, even visited the Soviet Union with a group of architects. He never built anything other than his dresses. Homes he decorated, but his clothes he most definitely built. Madame Marguerite, his *premiere d'atelier*, constructed the clothes he drew. Along with her, he had Madame Raymonde, whom he considered his "second self": "Reason in fantasy, order in imagination, discipline in freedom, calculation in haphazardness, the link in discord." His muse was Madame Bricard, "one of those rare people for whom elegance is the only purpose to life." Madame Bricard supposedly was in charge of hats, but Dior relied on her passion for color and shape, her mad little touches, for his collections.

The clothes that Dior and his team built are extraordinarily consistent. Dior's career in his own house spans exactly ten years, from 1947 to 1957, and the first suit, *Bar*, intimately resembles in cut and feeling, despite differences in line and title, models from the last collection, that of winter 1957. *Bar*, a shantung jacket over a vast black skirt, already bears the thorough construction of architecture. The jacket has a single button and is worn over bare skin; but beneath it are zipped-up wasp-waist petticoats, and the under-

sides of the pockets are padded, making the hips appear to flare forward.

A tulip coat-dress from 1953 shows to what extent Dior's line relied on artifice: the front buttons are simply sewn on a placket under which hooks and eyes hold the dress closed. The pockets are padded, but in front; and the dress holds one's body so as to push the hips forward, the stomach in, breasts up—the position of fashion models of the period, which no one even attempts to approximate today.

Dior was the first designer to have his name on stockings, underwear, men's ties, accessories, and his remains the only couture house to sell cheese trays, ice buckets, baby clothes, and gilt picture frames on the premises. Suzanne Lulling, Dior's *directrice*, suggested at the first collection that they had to have the *corsetières* with it, "because the clothes would give them a whole new clientele."

Some of Dior's evening dresses forbade the wearers use of a toilet while they were dressed. This is not an aspect of the New Look that we would welcome back. However, certain details of silhouette and presentation seem compelling today. Dior's ethos was the opposite of Chanel's dicta that every button should be functional, and that underdressing was preferable to overdressing. Personally, Dior preferred black and white—in everything: his salons were painted grey and white at decorator Victor Grandpierre's instigation, and remain grey and white today. The cover of the book *Dior in Vogue* signals its Diorness with a black and white houndstooth check, which is still on many of his perfume bottles. But his presentation of women was as sacred vessels rather than as competent executives. Tight waists and bare chests, and big skirts, and silliness, and fragile shoes will return. Whalebone corsets may not.

Dior died in the in the fall of 1957 during a visit to the health spa at Montecatini, Italy. Yves Saint Laurent, who had worked at Dior for two years, succeeded him, and produced collections in Dior's vein until 1961, when Saint Laurent's own, tougher style began to emerge.

Dior, in a chapter on his models, wrote: "After having been over-adorned and over-done-up for part of the day, the *jeunes filles* are happy to come back to the raincoat or the fur coat under which, in a sweater and trousers, they go back to their families." Saint Laurent has said for years that the most elegant thing a woman can wear is a pair of black pants and a black turtleneck under a raincoat: the mentor's recreation becomes the pupil's ideal. It is interesting to note that, in recent collections, Saint Laurent has been opening up necklines, baring the chest, tightening the waist, and using huge, improbable buttons. A return to the source is at hand.

When Saint Laurent left Dior to start his own house in 1962, Marc Bohan, who had designed the London collections for Dior, took over. Bohan was working at Piguet, where Dior had worked before the war, when Dior presented the New Look. A friend of Bohan's came to tell him about the collection. "It will revolutionize everything," she said. "What he did," says Bohan today, "was *more*. Tighter-at-the-waist wider skirts with more yardage—sometimes forty feet of fabric in a skirt—longer than anyone's. If there were roses, they were bigger; a tulle dress was three times bigger than anyone else's. The show was bigger, and there were more girls."

This spring, more girls on both sides of the Atlantic are wearing tighter-at-the-waist wider skirts, deeper-plunging necklines, and bigger ruffled petticoats than they were a year ago.

If life is cyclical, why should fashion be any different? ▽

FASHION INFORMATION

Page 50: Hat brim, Altman's; Neiman-Marcus; I. Magnin. Earrings, Grand Jury, Bethesda MD; YÜ, Chicago.

158: *Left,* spandex suit, $64. Bergdorf Goodman; Splash & Flash, Newport Beach & Century City CA. *Right,* nylon/polyester/Lycra suit. $36. Burdines, Dadeland FL; Nordstrom. Glasses at Bloomingdale's. Bracelets at Artwear, NYC.

432: Turnout also at Wilkes Bashford, San Francisco. Earrings and belt, Isabel Canovas, NYC. Gloves, Sachiko for La Crasia. Belk Stores. Macy's, Herald Square.

435: Turnout also at Nan Duskin, Baltimore; She, Louisville KY; Jacobson's, Michigan and Ohio. Sunglasses, Gianfranco Ferre for Starline Optical. Belt and bag, Donna Karan New York. Bag at Bloomingdale's; I. Magnin.

436: Cotton/spandex body suit. Rayon/synthetic jacket. Wool pants.

437: Belt, Donna Karan New York.

438: Body suit also at Knit Wit, Philadelphia; Barbara/Jean, Little Rock AR.

439: Bag, $1800. Synthetic taffeta coat, $1800. Dianne B. Men & Women, NYC; La Boutique Francaise, Washington DC; Torie Steele, Beverly Hills; I. Magnin. Evan-Picone Hosiery. Saks Fifth Avenue. Shoes, Manolo Blahnik Shop, NYC.

440: Dress also at Nan Duskin, Baltimore; Martha, Palm Beach. Panty stockings and shoes, Donna Karan New York. Shoes at Bloomingdale's; I. Magnin.

441: Earrings, Isabel Canovas, NYC.

442: Donna Karan New York turnout also at Nan Duskin, Baltimore; Martha, Palm Beach; Aversa, Milwaukee WI; Perkins Shearer, Denver.

443: Turnout also at Jimmy's, Brooklyn NY. Bracelet, Isabel Canovas, NYC. Theresa wig.

444: Silk tank top, about $90. Bloomingdale's; Tootsies, Houston.

447: Chair at Lane Office Equipment, NYC. Posture Curve back support cushion by Body Care, 121 East 24 Street, New York, NY 10010.

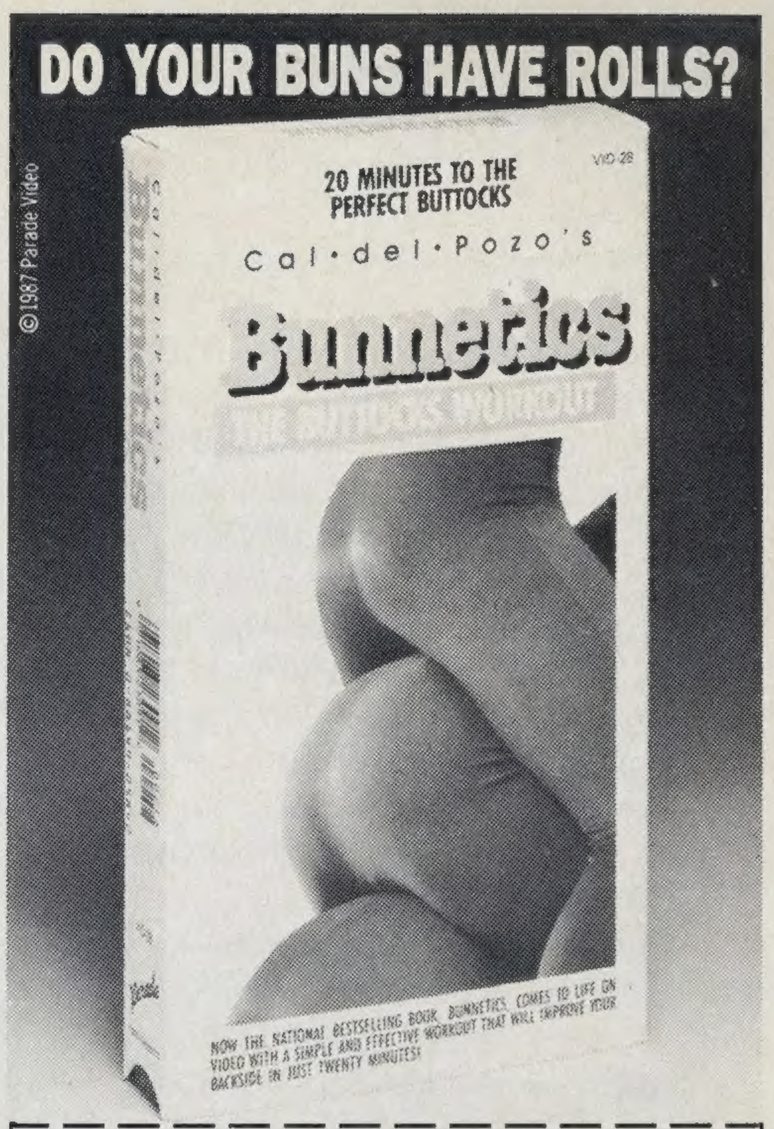
456: Cuff, Bloomingdale's; Jere Scott at Stanley Korshak, Chicago; Faux Body ornaments, Los Angeles.

458-459: Manicure, Elisabeth Drabinski.

462: Bustier, mid-March at Prelude, Columbia SC.

464: Panty stockings, Fogal Legwear of Switzerland, NYC.

466: Roxanne *(Continued on page 540)*



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FASHION INFORMATION

(Continued from page 539)

Assoulin, cuff at Bloomingdale's Cul-de-Sac.

468: Manicure, Reginé of French Beauty.

470-471: Gloves, Naomi Misle. Watch also at Mayor's Jewelers, Miami; Marshall Field's. Glasses also at Optical Shop of Aspen CO, Scottsdale and Phoenix AZ; Cyxtyz, Beverly Hills; Optica, Palm Springs and Costa Mesa CA. Necklace, also at Indigo, Hastings-on-Hudson NY.

474: *Above:* All bags, Body Bag. See stores listed on page 474.

477: Pellini Bijoux necklaces and bracelets at Gidding-Jenny, Cincinnati OH and Indianapolis IN.

479: Karan, de la Renta, Blass, Hardwick photos by Pierre Scherman; Chanel, Patou photos by Guy Marineau.

482: Hair and makeup: Gabriel Saba. Stylist: Jon Shaheen.

483: Hair: Peter Slavic/Cloutier. Makeup: Gary Berkowitz/Cloutier. Dress by Azzedine Alaïa.

496: Turnout also at Pierre LaFonde/Wendy Foster, Santa Barbara CA; Susan Griffin, San Francisco. Top at Zoob's, Omaha NE.

497: Turnout available mid March. Shirt also at Dillard's, Dallas and Fort Worth TX. T-shirt around neck, Esprit Sport. Belt, Polo/Ralph Lauren Leathergoods.

498: Turnout also at The Clothes Horse, Ft. Worth TX; Margaret's, Lubbock TX.

499: Cotton T-shirt. Watch, Breitling.

501: Shoes, UNISA. Macy's.

502: Bracelets, Stephen Dweck. Loretta &, Plainview NY; Knit Wit, Philadelphia. Daniel Foxx, Palm Desert CA.

503: Bracelets, *wrist to cuff:* Carol for Eva Graham. Saks Fifth Avenue; Sakowitz. Eric Beamon. Barneys New York; Knit Wit, Philadelphia; I. Magnin. Jondell Enterprises. Bonwit Teller. East o' Java. Rich's.

504: Earrings, Ellen Designs. Scarf included with outfit. Belt, Avion International. Bloomingdale's; Rosey Jekes, Hanover NH. Bracelets, *wrist to cuff:* First, Bruce Tolman. Mishon Mishon, NYC. Second, third and fourth, Tacque. Carson Pirie Scott, Chicago. Fifth, East o' Java. Woodward & Lothrop; Nordstrom Place Two, Oregon and Washington. Bag, East o'Java. Shoes, Joan & David New York.

505: *Left:* Shirt and skirt of rayon/silk. Also at Ann Marie Fashions, Wanamassa NJ. To order at Beaton's, Phoenix AZ. Belt, La Bagagerie. Sunglasses, Alpina Optics. Bergdorf Goodman; Tuckerman Optical, Cleveland OH & Troy MI. Bracelets, *wrist to cuff:* Silver chain and bangles, Jondell Enterprises. Watch, Emerich Meerson. Natural leather bracelet, Rebecca. Bag, Prada. *Right:* Rayon/cotton jacket and pants also at Miller & Rhoads, Richmond VA; Macy's, San Francisco. Pants at Ivey's Carolinas. Earrings, Mario Salvucci. Ultimo, Chicago. Bracelets, *wrist to cuff:* First, Jacki Crawford Co. Thin bangle, Jack Ruben. Large bracelet, Cathy and Marsha for Catherine Stein.

506: Patricia Underwood hat at Bergdorf Goodman; Weinstein's, New Orleans. Monies earrings at Saks Fifth Avenue. Sachiko for La Crasia gloves, Tootsies, Houston. Martha Sturdy, Canada polka dot bracelet at Mishon Mishon, NYC. Black and white bracelets at wrists available at M. Galler, Dallas, TX.

507: Rodier also at Rodier Paris, Short Hills NJ; Pittsburgh PA; Boca Raton and Bal Harbour FL. Hat, DeLora Hat Co. Black earring, Cimabue. White earrings, Brett Lewis Couture Jewelry. Martha, Trump Tower, NYC; Candace, Pittsburgh. Gloves, Sachiko for La Crasia.

508: Earrings, Monies. Nordstrom, San Diego. Bracelet, Jill Stuart. Belt, Omega. The Accessorie Club, NYC.

509: Skirt, Giorgio Armani Couture. Black and white ball earrings, Tacque. Body Shop/Special Effects, Jacksonville FL. Black and white wedge earrings, Cimabue. Black earrings at Threadbare, Sacramento CA; California! San Francisco. White earrings at California!, San Francisco. Scarf in pocket, The Honey Collection.

510: Earrings, Tacque. Body Shop/Special Effects, Jacksonville FL. Belt, Jill Stuart. Toby Lerner, Philadelphia; Susan of Burlingame and San Francisco CA.

511: Sweater at waist, Rodier Paris. Earrings, Tacque. Body Shop/Special Effects, Jacksonville FL. Bracelets, Jay Feinberg. Saks Fifth Avenue; Rizik Bros. Washington DC; I. Magnin.

512: Earrings, Glen Yank, Patricia Field, NYC. Bracelet, Jim McCullough. Marti, Corte Madera CA. Ring, Isaac Manevitz for Ben-Amun. Accessoires, NYC. Panty stockings, Leg Looks by Burlington.

513: Turnout also at Mendelsohn, Elkins Park & Narberth PA; Embry's, Lexington KY; Daniel Foxx, Palm Desert CA; Susan of Burlingame and San Francisco CA. Skirt and halter at LYZ, Larxberg CA. Yellow/white bracelet, Martha Sturdy, Canada. Susan of Burlingame and San Francisco CA. Bag, Fendi. Panty stockings, Leg Looks by Burlington.

514: *Left:* Hat, Patricia Underwood. Henri Bendel; Weinstein's, New Orleans. Bow, Tia Mazza. Earring, Judith Hendler; Maison Mendessolle, Plaza Hotel, NYC and St. Francis Hotel, San Francisco. Repliqué, Philadelphia PA. Bag, Genie. Bracelets, *wrist to cuff:* Glen Yank. Patricia Field, NYC. Tacque. Body Shop/Special Effects, Jacksonville FL. Jim McCullough. De Sailly's, NYC. Gloves, Sachiko for La Crasia. Shoes, Maud Frizon NYC; Bal Harbour, Beverly Hills, San Francisco. *Inset:* Sunglasses, Ray-Ban Drifter by Bausch & Lomb. Sunglass Hut, Miami FL; I. Magnin. Watch, to order at Corum Watch Co., NYC. Ring, Patricia Locke. Bag, Maud Frizon NYC, Bal Harbour, Beverly Hills, and San Francisco.

515: Sweater, rayon/silk. Hat, Julia Morton. Earrings, Monies. Saks Fifth Avenue. Necklace, Kenneth Jay Lane. Bracelets, Martha Sturdy, Canada. Lina Lee, NYC, Beverly Hills; Susan of Burlingame and San Francisco CA. Watch, Ecclissi. Mishon Mishon, NYC; Ice, Los Angeles. Bag, Maud Frizon NYC, Bal Harbour, Beverly Hills, San Francisco. Gloves, Carlos Falchi, Dallas.

517: Turnout, acetate/rayon. Also at Nuages, Aspen CO. Jacket and skirt. I. Magnin. Bag, Walborg. Bangles, Tacque. Carson Pirie Scott, Chicago. Thicker bangles, Martha Sturdy, Canada; Lina Lee, NYC, Beverly Hills; Susan of Burlingame and San Francisco. ALL PRICES APPROXIMATE.

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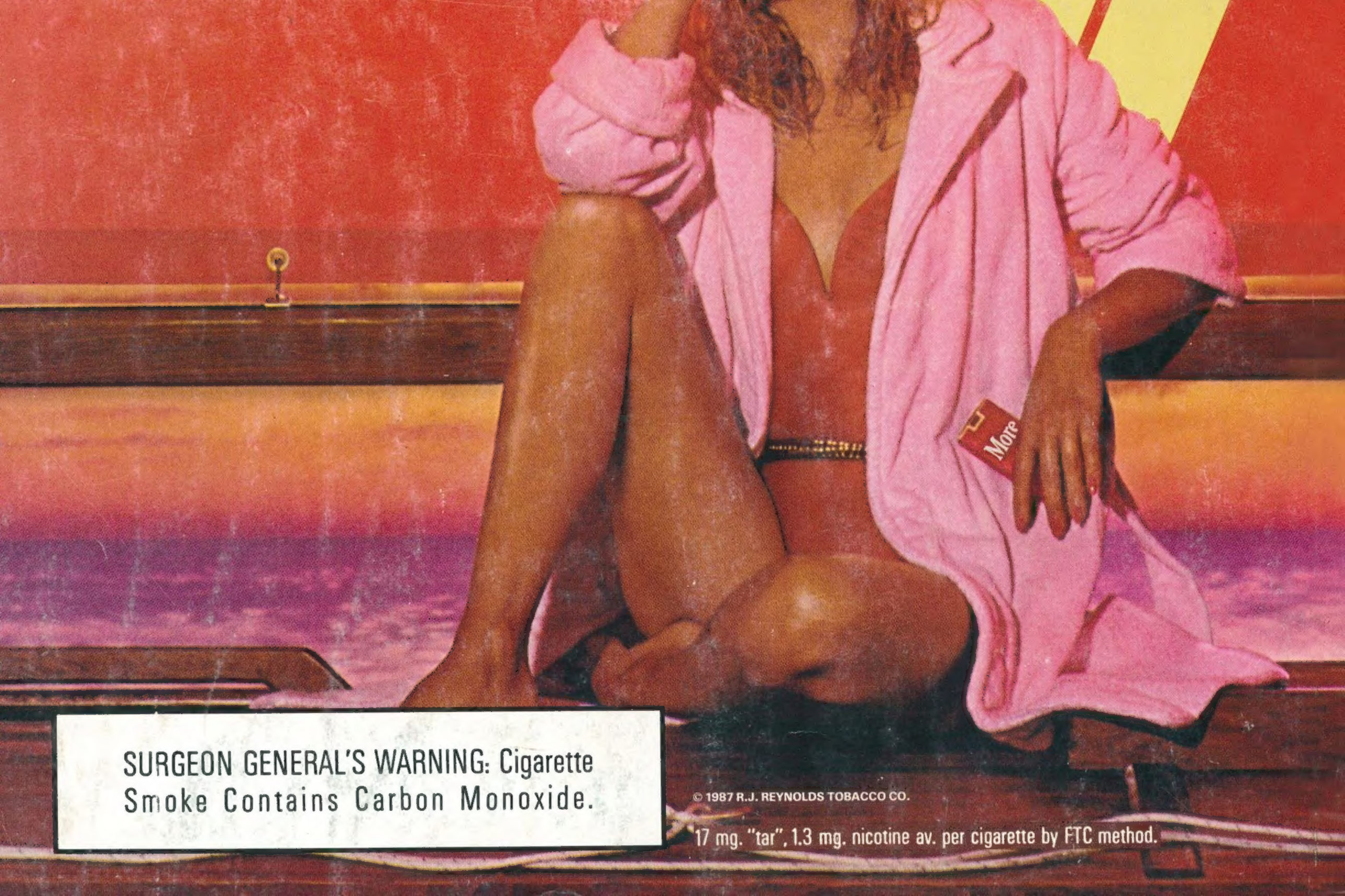

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17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.